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By Mary Bacon Mason



verses that accord with

study of this material lays a foundation for appreciation of the best in music. The second portion of the book is devoted to elementary harmony presented through the use of games and cut-out cards. This book is a second-year book to the author's very successful Folk Songs and Famous Pictures, or it may be used to follow any good first-grade keyboard harmony background. Establishes the best of transposition and creative harmony work. Excellent for ear-training. Contains a wide selection of classics

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By Josephine Hovey Perry

The immense success of the author's previous book "Busy Work for Beginners" inspired the publication of this book giving carefully prepared "busy work" for pupils who have advanced to the First Grade in music. It may be used, especially in class teaching, with any modern piano



ISIDOR PHILIPP, distinguished French pianist and teacher of many outstanding pianists, including Guiomar Novaes, Maurice Dumesnil, Henri Deering, Emma Boyer, and Stell Andersen, celebrated his eightieth birthday on September 2. M. Philipp,

who was compelled to flee his native Peris on ten minutes' notice, has been in New York since May 1941, where he has been teaching and lecturing. He also has visited cities in the Middle West,

THE GRIFFITH MUSIC FOUNDATION of Newark, New Jersey, held its fifth annual institute on October 2. The theme for discussion was "Music in the Building of Good-Will." Edwin Hughes, president of the National Music Council; William Primrose, violist; Cesare Sodero and Lothar Wallenstein of the Metropolitan Opera Association; and Roy Harris, composer, led the various phases of Musicology of the Chicago Musical Colthe conference.

THE UNIVERSITY OF TEXAS, in con- by Rudolph Ganz, president. Dr. Rosennection with its all-out war program, is wald is managing editor of Music News inaugurating a ten-month cultural fare Magazine and vice-president of the Naof almost continuous weekly recitals, tional Composers Clinic. shows, lectures, and exhibits for the current school year. During November a Fine Arts Festival will be sponsored by a prominent place in the programs anthe three departments in the College of Fine Arts. A series of organ recitals will be given also in November by four of the leading art'sts in this field. In De- are listed for first performance-the cember all departments of fine arts will assist the University Opera Company in the "Fifth Symphony for Strings" by the performance of "The Bartered Bride." Other highlights throughout the college by Roy Harris; with the possibility of year will be concerts by the University Symphony Orchestra, several productions by the Department of Drama, and a number of recitals by outstanding CATORS GUILD reports a successful recartists such as Richard Crooks, tenor; ord of accomplishment since its organizaand William Primrose, violist.

FROM STOCKHOLM comes a story of how one Peder Morseth "who for years had led the singing in a local church" inspired a group of eleven Norwegians to face a Nazi firing squad with unflinching courage. As they stood linked hand in hand in the little village of Selbu, outside of Trondheim, awaiting their execution, Morseth read a prayer and then led the group in singing the hymn, O God. Our Help in Ages Past; following which the shots rang out.

LANSING HATFIELD, Metropolitan Opera baritone, and Edwin McArthur, pianist, have been "somewhere in Australia," entertaining the armed forces. Their routine usually included the singing of several songs by Mr. Hatfield, Lansing Hatfield with the accompani-

NOVEMBER, 1943

ments played by Mr. McArthur on an accordion, after which a general "sing" by the entire audience was carried on. The songs which brought the greatest response from the service men were such numbers as Bicycle Built for Two; The Band Played On; My Wild Irish Rose; I Want a Girl; I've Been Working on the Railroad; Down by the Old Mill Stream; and Let Me Call You Sweetheart.

DR. HANS ROSENWALD, who since 1937 has been chairman of the Department of



HERE, THERE, AND EVERYWHERE IN THE MUSICAL WORLD

THE CHICAGO OPERA COMPANY will "The Old Maid and the Thief" by Gianhave no season of its own in 1943, be- Carlo Menotti; and "Third Symphony" cause of the difficulty of securing an by Roy Harris. adequate number of singers and actors. Fortune Gallo, who had been the general director since 1941, has resigned, and no announcement has yet been made of a successor, Plans are being formulated to give a season of six to ten weeks of opera in the fall of 1944.

THE PROMENADE CONCERT season of radio opera to be given London, which closed recently, has been a first hearing by NBC. one of the most remarkably successful Montemezzi, who has Italo Montemezzi on record. The concerts have been more been in this country generously supported than ever before; since 1939, makes his home in California, there has been unusual variety in the and he personally selected the artists programs; and the composers represented have revealed highly interesting, if not always enjoyable musical ideas. Alec Rowley, B. J. Dale, Thomas F. Dunhill, Eugene Goossens, and Lennox Berk- stars, Vivian della Chiesa, soprano, and ley were some of the composers whose Mario Berini, tenor. The opera was conworks were given a hearing.

THE LOS ANGELES PHILHARMONIC are "First Symphony" by Paul Creston; "A Free Song" by William Schuman;

music given by amateur musical organiza-tions within the specified dates." Full in-

formation may be secured from Mrs. Ada

Holding Miller, Chairman, War Service

Committee of the National Federation of Music Clubs, 28 Everett Avenue, Provi-

A CONTEST to give encouragement

and recognition to young American musi-

cal artists, both instrumentalists and

composers, is announced under the joint

sponsorship of the Southern California

Symphony Association, radio stations

KECA-KFI, and the Los Angeles Daily

News. Winning instrumentalists will be

presented on the air and given the op-

portunity to have a début with the Los

Angeles Philharmonic Orchestra; while

the winning compositions will be per-

formed by the orchestra. Also there will

he prizes totaling five bundred dollars in

war bonds. Entries for the instrumental sts

will be closed on December 1; while the

entries for the composition contest will be

closed on February 15, 1944. All details

and entry blanks may be secured by

writing to the Director, Los Angeles

Philharmonic Young Artists' Competition, in care of KECA-KFI, 141 North Ver-

mont Avenue, Los Angeles 4, California.

dence, Rhode Island.



ITALO MONTEMEZZI'S

new opera, "L'Incan-

tesimo" had its world

première on radio when

presented by NBC on

Saturday afternoon, Oc-

tober 9. This is the third

THE BROOKLYN MUSIC TEACHERS ORCHESTRA, under its new director, GUILD, organized only a year ago, held a Alfred Wallenstein, will present through- most successful convention on Septemout the season at least twenty-four com- ber 24 and 25. The two days were filled positions for the first time. Among these with lectures and demonstrations by some of the leading figures in music pedagogy. The new organization, of which "Second Essay" by Samuel Barber; "The Carl Tollefsen is president, was fostered Four Freedoms" by Russell Bennett; and is being sponsored by the Brooklyn Institute of Arts and Sciences, and their aim is "to raise the standard of teach-Competitions ing, further the cause of music in its various phases, exploit Brooklyn com-

> DR. ROBERT NATHAN-IEL DETT, noted Negro composer, conductor, teacher, credited with being the "discoverer" of the celebrated Negro soprano, Dorothy Maynor, died suddenly October 2, at Battle Creek. Michigan, where he had gone to direct musical



activities at a USO clubhouse. At the time of his death he was working on a symphony which the Columbia Broadcasting System had commissioned him to write, Dr. Dett was born at Drummondsville, Ontario, October 11, 1882, and studied at Oberlin College. For years he was connected with Hampton Institute in Virginia, and while there directed a chorus which attained international fame. On a world

posers and musicians, encourage young

talent, and in countless other ways make

Brooklyn a music center on a par with

any large city in this country or in Eu-

rope," Brayo, and good luck!

(Continued on Page 763)

lege, recently was appointed Dean of the

school, according to an announcement

AMERICAN MUSICAL WORKS are given

nounced for the new season by the Bos-

ton Symphony Orchestra, Serge Kous-

sevitzky, conductor, Three major works

"Second Symphony" of Samuel Barber;

William Schuman; and a new symphony

THE TROY (NEW YORK) PIANO EDU-

tion in 1941. With Herman J. Rosenthal

as vice-president, it has been active in

elevating the piano teaching profession

of the community and has sponsored

concerts and lectures by outstanding

TWO PRIZES OF \$1000 EACH are to

be given for string quartet compositions,

by the Chamber Music Guild, Inc., of Washington, D. C., in conjunction with

the RCA Victor Division of the Radio

Corporation of America. One of the prizes

will be awarded for the best string quartet

submitted from the republics of Latin

America, while the other prize will be

given for the best ensemble work sub-

mitted from the United States and Can-

ada. The contest closes May 31, 1944,

and full information may be secured from

The Chamber Music Guild, Inc., 1604 K

Street, N. W., Zone 6, Washington, D. C.

in United States War Bonds are to be

awarded by the National Federation of

Music Clubs to federated music groups which, during the period from September 1, 1943 to April 1, 1944, present programs

which in the opinion of the board of

judges most significantly serve the nation's

war efforts. Donor of the awards is Don-

ald Voorhees, noted American conductor

and musical director of a number of out-

standing radio programs. The first prize is \$500, with smaller awards down to \$25.

PRIZES TO THE TOTAL OF \$2000

others to be announced later.

artists in their field.

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This charming and ever-popular
work is here intelligently long the
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Letters from Edule Friends

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Symphonies of Smiles "In came Mrs. Fezziwig, one vast substantial smile"

Charles Dickens "A CHRISTMAS CAROL"

HANKSGIVING is the season for smiles. Someone called the late President William Howard Taft a "symphony of smiles." Perhaps that is why those who knew him loved him. Once, at a great singing festival, he said to your editor, "If we didn't have music and laughter, life just wouldn't amount to much." If all the rulers of the world, bar none, could echo President Taft right now, peace would be very near. Let's all make a genuine effort!

Music and smiles bear a curious analogy. Both are spontaneous, both are pervasive, both are irresistible, both are radiant, both are restorative, both are essentials to happiness and contentment.

During the past year many of the significant prophecies of hopeful dreamers, who have endeavored to find ways to help man alleviate his woes through developing a healthy, happy mental attitude, have been fulfilled as demonstrable, scientific truths. The results are astonishing. For instance, stomach ulcers, according to the findings of a group of American physicians of the highest standing, have been found to originate, not in the stomach, but in the brain. They are the end results of hate, worry, anger, anxiety, grief, and other negative mental attitudes. "But," says the reader,

"these conditions with many people are uncontrollable." That is often true, but you must realize that if your thoughts are toxic, your whole body and your whole future life may be perilously poisoned.

Mankind has thought of smiles and music as passing superficialities. Smiles affect the face and music affects the ears. Both, however, literally saturate the body and soul, producing psychological and physiological results of limitless importance. Music, which affects the emotions so definitely and directly, is one of the inexplicable benizens of the Creator in helping all to regain a personal equilibrium, particularly in these days of dreadful strain. How music works to accomplish this result is still a great enigma. Some day it may be scientifically explained. A relatively short time ago, few had any idea what electricity is. Although the force had been used in a gigantic manner, its operation was little understood. It was the discovery of the electronic theory which solved the age-old puzzle. Sir Joseph John Thompson (Professor of Experimental Physics at Cambridge University, England from 1884 to 1908) discovered electrons, which are nothing more than fabulously minute particles of

electric dust which seem to exist between atoms and between molecules, which are groups of atoms. You are doubtless familiar with the old experiment in the physics laboratory in which a glass is filled to the brim with water and then a teaspoonful of alcohol is poured into the glass. It does not overflow because the alcohol runs in between the molecules of the water. Well, change the picture to a vessel filled with molecules, and you can pour in an almost equal quantity of electrons without making

it run over. At this moment you are surrounded by millions of electrons, which are even passing through your body in incalculable numbers. Infinitely smaller than any atom of any other element, they can be put into motion to produce light, power, heat, and even music itself, as in

the case of the Hammond Novachord.

Because electronic innovations and amplifications have now become so closely identified with music, and because they help in making clear our point in this editorial, we may be pardoned for dwelling a moment upon some characteristics of their nature with which some of our readers may not be familiar. We all are literally saturated with electrons, but we know little about them. Formerly an atom was considered the smallest conceivable particle of matter. No one as yet has seen an atom or a molecule. Water is composed of atoms and molecules (groups of atoms). As water flows over a mill wheel, power is created. If atoms of water or electrons were visible, as in the case of falling sand when it pours (Continued on Page 752)



DR. LEE DE FOREST Whose invention of the three-electrode radio tube has made him one of the greatest figures in the history of the human race

The Musician and the Common Cold

How Famous Artists Have Fought the Most Common Malady

by Waldemar Schweisheimer, M.D.

portant public appearances may result in very great loss. One artist claimed that a cold which lasted, with its distressing symptoms, some six weeks, cost her over fifty thousand dollars. She used to refer to it as her "\$50,000 sniffle." To the teacher, to the choir singer, and to the or- coat of shellac over chestral performer whose weekly income may be quite moderate, a cold may be relatively no less of a calamity. It is generally recognized that colds and the complications which may accompany cial, for according them result in an economic loss to the nation which is staggering. There is a general consensus of opinion among medical men that colds are directly the result of a communicable virus (or collection of several vires) which is so minute that it passes through the finest filters. No specific for colds has yet been discovered, although there are many remedies which act as palliatives and help to prevent the development of the grave conditions which may result from colds. The virus is spread by contact and through the air. The most active distributor is the cough and sneeze of a victim which, if uncovered, may spray a large room with cold germs. During the cold season "germs are everywhere." If you are tired, run-down, or if your digestive system is "out of order," due to excesses in eating and drinking and resulting in a state of auto-intoxication, you become at once a host to millions of cold germs. Sore throat, inflamed eyes, "aches all over," and all the distressing symptoms are only too familiar. The best remedy for a cold is a visit to a good doctor as soon as you can get there. He will probably tell you to go to bed at once if you have a fever. There are, however, certain sensible remedies, which I shall describe later, which every musician should know in case a physician is not at hand. Today war conditions have reduced the number of physicians for civilian treatment, and everyone should be familiar with approved emergency measures for the treatment of colds in their first stages.

Various Treatments

Association with musicians has enabled me to secure a number of incidents revealing how many have sought to combat colds.

The famous singer, Luisa Tetrazzini, was suffering from a cold and was worried about the condition of her voice for the evening's concert. Enrico Caruso told her, "I have a good spray! It Enrico Caruso tota net, I have a solution of time." He agers came, besought, and entreated, but she was the arm.

O THE ARTIST MUSICIAN of renown a sprayed her throat carefully with a mixture concold which compels the cancellation of imand she dared not stop for a moment or the ether would have gone down into her lungs and anaesthetized her. This spray acted something

like a varnish or a The results must have been benefipers Madame Tetrazzini sang with her usual pure and beautiful voice. Such a method, however, should not be attempted except in the hands of a medical expert.

All musicians, instrumentalists as well as singers, are permanently afraid of catching colds. There is nearly always a draught at some part of the operatic stage and in the concert hall. Colds are frequently caught in overheated, unventilated halls or rooms. Hans von Bülow once objected to playing in an overheated room on the ground that he was a pianist-

Rhine daughters.

PATTI NEVER SANG A NOTE WHEN SHE HAD A COLD

This picture of the world's most famous prima donna

soprano was taken in the rôle of Juliet, from Gounod's

famous opera. Patti was twenty-four at this time.

always "indisposed" and would not sing. Once she had to refuse to sing at a concert arranged for the King of Prussia (Emperor William I) when she next appeared the king asked her what had caused her to be so ill. She replied: "Your royal climate, your Majesty." Somewhat pessimistically Giulio Gatti-Casazza, former director of the Metropolitan Opera, remarked: "For example, in New York, the winter climate is most changeable, peculiar, and generally damp; this greatly affects the throats and nerves of the artists: but for this there is no remedy—nor for the effects it produces." One of the most famous of English tenors was

the great John Sims Reeves (1818-1900). Reeves was an organist at fourteen. He made his début as a baritone in 1839. In 1846 he made his début as a tenor at La Scala in Milan. His voice was one of exquisite beauty. When nearly eighty he was still a concert favorite and crowds flocked to hear him. He accredited the amazing preservation of his voice to the fact that he absolutely refused to sing if he had the slightest cold or sore throat. The result was that he "disappointed" many times and audiences were obliged

For musicians who are susceptible to draughts. caution is important. In a compartment of a train it is hot-and a window is opened. The next day one of the occupants may have a cough ("his cough"), a violinist feels rheumatism in

his right hand. while a third - an oboe player-is perfectiv well and is amazed and scornful at the weakness of the rest of mankind. Perhaps it was his good fortune to have been sitting in a corner of the compartment which was out of the draught.



gle exists between window-opener musicians and window-shutter musicians-that is to say, those who do not like draughts and others who do not care, the genuine 'draught heroes." At least this struggle should be alleviated by the window-opener musicians taking the draughty seats in a compartment

or a concert hall. The actual sus-





IOHN CHARLES THOMAS

CCORDING to John Charles Thomas the essence of good singing is color. Just as the artist secures his effects by blending the paints on his palette, so the singer projects the meaning of music by varying the color of his tones. Further, both artist and singer use similar working methods: before they are ready to work in color they must know the nature and the effect of the various pigments; and they concentrate on color only after the foundations of their craft are solidly laid. To the artist, this foundation means line and form; to the singer it means sound, basic vocal production.

"While the singer is still a student it is difficult for him to realize that the business of vocal production which occupies his attention so completely, is not really singing at all. It is merely the material from which singing is made; the foundation upon which it is reared. Neither does singing mean the number of new songs or arias one learns. It means but one thing: the validity with which one is able to project the significance of music. This, naturally, involves a number of things, ranging from simple rules of health to

philosophies of interpretation. "First of all, the singer should be in robust health and should take active and constant steps to keep that way. If some singers-especially opera singers-peter out early, it is because they get into a set routine of coaching, singing, eating, and sleeping, without giving the body proper care. Perhaps they think that 'health' means the absence of symptoms. It doesn't, of course; the basis of good health is body tone. And it is this tone, precisely, that is so necessary to public work. The singer who stirs his audience convevs an atmosphere of vitality, and this vitality demands as much care as any sheerly technical department of singing. The singer's diet is important. I cannot tell young singers what to eat and what to avoid; those are matters that each person must decide for himself according to the needs of his body metabolism, But I can tell you that the object of diet should be vigorous health, and not fashions of slimness. Another important thing is exercise. Personally, I prefer outdoor exercise that can be cultivated as a hobby as well as a health precaution. The positive mental reactions that result from the hearty enjoyment of a good game like golf (my own hobby) and me how to encompass a full, even scale. I had

Color in Singing

An Interview with

John Charles Thomas

Renowned American Baritone

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

from the consciousness of being close to God's green earth, build up reserves of physical and spiritual tone that are drawn upon in future work. Just now, my chief vocal problem is improving my golf swing. I say this in all seriousness. I work at my golf technic every day, partly because I like it and partly because I know it will serve as a stimulus to my singing.

Good Teacher Plus Good Student

"The basic vocal technic upon which all artistic projection rests is generally thought to depend upon a good teacher. Actually, this is only half true. The other half of the truth is that it depends on the student. The one who learns must be alert to detect whether he is being well taught. No teacher can do the job alone. The student is responsible for more than carrying out day-to-day instructions; he must make sure that the teacher's methods help him. A number of singers-some in high places-have told me they have had as many as fifteen teachers and still don't feel secure. It is possible, of course, that a person might have the sheer bad luck to fall into the hands of fifteen charlatans, one right after another-but it isn't probable. Out of fifteen established vocal teachers, at least one would know his business! In such a case, the fault is generally the pupil's. After two or three bad breaks, he should be alert to know for himself what his difficulties are and why continued study fails to solve them. He should be able to check up on himself.

"This is all the more true since basic production habits should be entirely natural. My own theory is that no one needs to be taught to breathe. He should be taught to correct any impediments to natural breathing, and he should be made aware of what his muscular actions and sensations are when he breathes correctly. But the correct breathing is there naturally . . . unless he is confused by 'methods.' As far as breathing is concerned, the difference between the professional and the amateur is this: the former knows what he is doing while the latter may do exactly the same thing without being able to analyze or control it. I never had any instruction whatever in breathing. I was, however, singularly fortunate in my teachers, of whom I have had only two. My first teacher was a woman; Mrs. Blanche Sylvania Blackman, at the Peabody Conservatory. When I came to her, I hadn't even a full scale, and I knew very little about anything. She placed my voice and taught

heard a lot about 'learning how to breathe,' of course, and as my lessons progressed and nothing was said about this prodigious problem, I grew worried. Mrs. Blackman told me that I breathed naturally and that she was therefore unwilling to interfere with my habits. I have since learned to be doubly thankful for such wise guidance. Breathing should not be made a 'problem'; where no definite obstacles show themselves, the singer should be unhampered. He may use exercises, of course, to strengthen and enlarge his breath capacity, but he should be free from 'methods' that change natural breathing

into an unnatural problem. "The use, as well as the taking, of the breath should be natural. In ordinary life we are not conscious of breathing adjustments; whether we walk, run, play games, or go uphill, our breathing adjusts itself to our needs without our 'doing' anything about it. Similarly, natural breathing adjusts itself to long or short phrases of song. My best advice is to do the thing naturally and study the feeling of it afterwards. The secret of good breathing (not some sort of acquired 'singer's breathing,' but good natural breathing) is that it must inflate the entire thoracic cavity, expanding the back and sides as well as the

The Problem in Resonance

"The second vital point in basic production is resonance. The problem here is to get the tone into the mask and to guard against any guttural intonation. Once acquired, guttural tone is the hardest to get rid of, and brings on the quivers and quavers that mark imperfect production habits. Resonance in the mask permits of tone control, and keeps the voice free. Another advantage of mask resonance is that it permits of checking up on production habits-also on teaching. If the student does not feel vibratory resonance in his mask, he may be sure that one of two things is the matter-either he is not profiting from his teacher's guidance, or his teacher is a poor one. In either case, he has only himself to blame if he does nothing about it.

"After I had worked a year with Mrs. Blackman, she left Peabody and the new teacher was Mr. Adelin Fermin, my only other instructor. Mr. Fermin based his vocal approach on color and gave me the greatest help in forming my own approach, People don't think enough of the inherent color of tones, words, syllables, vowelsnot to speak of the natural colors of the different scales. The trick here is to determine the

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color of the different vowels and to infuse the needed color, in song interpretation, by basing the vowel sounds on the one that possesses the desired color. By basing one's self on a given vowel, I mean this: Sing a tone on Ah; then, keeping the Ah in mind, glide into Ee and then come back to Ah; glide into Oh and come back to Ah; glide into Ou and come back to Ah. Your exercise will sound, Ah-ah-ee-ah-ah-oh-ah-ahou-ah-ah. Now do the same thing with Ee as the basic yowel; with Oh; with Ou, and so on. Each exercise, you see, uses one vowel sound as a base without excluding any of the others. Each sets the pattern for giving those other vowel sounds the basic color of the first one sung. Now let me show you how this works. In one of my songs there is the line, 'Some days are good, some ill.' The normal (spoken) sound of the o in some approximates an uh. In this particular line, however, I wish to color with a basic Ah. The result is that, while my hearers are not conscious of any linguistic mutations, I base my singing on the Ah pattern and think of the words 'some ill' as though they were written 'saw-mill!'

"Correct vowel sounds are as vital to basic tone production as they are to the separate study of enunciation. A good way to practice them is this: Sing a tone on a vowel (your 'best' vowel first; all of them in time), and when the tone comes freely, follow it up with M or N as a sort of tiny grace note at the end. Your exercise will sound, Ah-ah-ah-ah-ahm; Oh-oh-ohoh-ohn; and so on. This exercise prepares the way for good enunciation and serves to keep the tone well in the mask by 'fixing' it there with one of the up-arching or nasal consonants. Why put the consonant at the end? Because tone is more likely to slip after the initial attack.

Enunciation and Tone Production

"The problem of enunciation is closely bound up with that of basic tone production. Here the American singer is at a certain disadvantage since he must learn to sing in all languages, while the Italian, French, or German singer makes chief use of his own tongue. The use of many languages involves more than the mere business of learning them. It involves a thorough knowledge of the color of each language, and of the effect that color may have on tone production. English, for instance, is a nasal language; French, a chest language; German is guttural; Italian, in the head. Once the singer's basic production is in good order, he should have no difficulty in adjusting to the individualities of the different languages; but the inexperienced student must watch these adjustments with careful alertness so that the guttural nature of a German text, let us say, does not force his tones into his throat.

"It is my belief that good enunciation is the first step to artistic interpretation. I always base my own approach on the poem of the songindeed, I never sing a song the text of which does not seem moving and (or) beautiful to me. The words set the mood for a song and give it its color. The music emphasizes and enhances mood and color. The singing makes mood and color come to life. That is why it is important to sing songs in their original keys; that is why the transposing of operatic arias (to suit the range needs of a singer) invariably ruins the effect of the scene as a whole. This fact was effect of the scene as I was in California at the market in their history at ware and own performances. I was in California at the market in their history at war's end.

time, and traveled from my camp into town to sing one of the settings of The Lord's Prayer. I sang it in the key of D-flat; I did it, I confess, because that key gave me a most advantageous A-flat at the climax. When I returned to camp, a musical friend of mine told me (with the pleasing bluntness of friendship) that I had 'ruined' the song. Thinking, naturally, of my interpretation, I asked what I had done. You sang it in the wrong key!' he replied; 'don't you know that that type of song with that glorious, exalted end wants the key of C?' I was nonplussed and we argued about it. In the end, I was convinced; since then, I have sung that song only in C. Unless a listener has absolute pitch, he may not even recognize the different keys-but instinctively he will feel whether the color of the key is right or wrong. Because music and singing mean color!"

A Bull Market in Pianos

AKE A LOOK at your piano. It is probably worth twice as much as it was a year ago and the "market" is going up, up, up! In a recent issue of "Time" the following clever

article appeared: Said one woman firmly: "I want a Steinway or a

When WPB slammed the lid on new piano producmahogany.' tion last July, the gloom-wrapped industry changed over quickly to making plywood plane parts, de-icers. But it kept one eye on the piano market. That market is now hotter than a jump session with Duke Ellington. The new piano supply is close to exhaustion; prices of used instruments have soared like an

upward series of arpeggios. In New York, dealers are buying every piano they can get their fingers on. They are paying 50 to 100% more than a year ago. After reconditioning, they sell at profits ranging from neat to fabulous.

In Detroit, where showrooms have been bare of new pianos for weeks, tone-tired instruments hardly worth \$40 a year ago are now snatched from dealers for \$150.

In Chicago, the market is boiling. Prices of used uprights have doubled to \$235, stocks of the popular new spinets (small uprights) have dwindled to the point where some stores are rationing them, selling only one a month. Dealers are scouring attics and haunting auctions to pick up stray instruments, are selling them by carloads, sight unseen, to Western and Southern buyers.

In Los Angeles and San Francisco, new pianos are also rationed. Some dealers refuse to sell used instruments, will only rent them. One dealer has 450 rented pianos now out, a waiting list of 50 names and a tidy steady income without the risk of selling himself out

All new pianos are under strict ceiling prices, but OPA regulations on used ones are vague as a beginner's fingers. Roughly, a used piano must not be sold for more than it would have brought in March 1942. But there is a loophole: if a dealer has no basis for comparison, he must abide by what his nearest competitor charges. Thus conservative, well-established houses with a long sales record are neatly tied. But small dealers gaily hop through the loophole, often sell used pianos for more than they brought new.

Feeding the boom are the bulging pay envelopes which have given thousands of Americans the chance to satisfy the musical urge they have always had. WDB's pione ben was mainly laid down to force the

highly skilled piano craftsmen into war work. The shift has been unprofitable, from the management view. Payrolls have risen sharply, but earnings are down. Recently Rudolph Wurlitzer Co., biggest U. S. maker of pianos, reported a net profit of \$1.63 per share for the last fiscal year, way under the \$2.48 of 1941. Only cheer for manufacturers: the thousands

"FORW ADD MADOU WITH MILLO

The Etude Musical Quiz by Charles D. Perles

HE CONSISTENT and intelligent listener of today knows almost as much about music as the average musician. Responsible for the dissemination of all this musical information are radio and its commentators, excellent instruction in our public schools, and the increased number of fine books and articles on music. How much do you remember? Count two points for each correct answer. Fair: 50. Better than average: 60. Good: 70. Excellent: 80 or higher.

1. Wagner married the daughter of

A. Hans von Bülow B. Giacomo Meyerbeer

C. Franz Liszt

D. King Ludwig II of Bavaria

2. Which of the following famous overtures was not written to precede an opera?

A. "Coriolanus"

B. "Marriage of Figaro" C. "La Forza del Destino"

D. "Iphigenie en Aulide"

3. One of these oratories is not by Handel.

A. "Messiah"

B. "Saul" C. "Elijah"

D. "Jephtha"

4. The Irish composer and planist who spent much of his life in Russia and who was forerunner of Chopin-

A. William Walton B. William Byrd

C. Henry Purcell

D. John Field

5. Which of these stringed instruments is not placed in its proper order in this list, supposedly arranged according to size—smallest first?

A. Violin B Viola

C. Violoncello

D. Viola da gamba

6. Which of the following is a non-transposing instrument?

A Trumpet

B. English horn

C. Flute D. Clarinet

7. The famous opera by Boïto is

A. "The Damnation of Faust

B. "Mephistophélès"

D. "Gretchen am Spinnrade" 8. All of these operas are by Americans, One does not deal with an American theme. Which

A. "Natoma" (Victor Herbert)

B. "The Man Without a Country" (Walter

C. "Merry Mount" (Howard Hanson) D. "The King's Henchman" (Deems Taylor) 9. The composition with which Igor Stravinsky

deviated from his natural, individual style was A. "The History of a Soldier"

B. "Apollon Musagete"

C. "Petrouchka" D. The Song of the Nightingale (B)

4-8. 8-B. 8-D. 8-B. 8-D. 9-B. D. 5-D (Should be placed between the viola and 1- 2-A Beethoven wrote it as an over-

ORRECT POSTURE is as important as any requisite of a good pianist. It is impossible to render fine playing without it. Posture has a definite psychological effect in establishing confidence, comfort, and ease. It should begin in the mind.

Natural posture is the best posture. It gives freedom of motion and coördination of mental and physical faculties. The posture which enables one to accomplish the particular pianistic problem of the moment with the greatest simplicity and economy is the one to be encouraged. One must be comfortable to be in command of every detail of performance. Numerous playing problems deny one set posture. It is a variant and it changes for every pupil. Encourage the position which will bring a maximum of results with a minimum of effort. Matthay says, "Good posture is the resultant but not the assurance of correct balance in the forces we use."

Muscular energy used in piano playing is not produced by the fingers alone, but flows from all parts of the body. It is important, therefore, that all parts of the body be placed so as to cause no obstruction to this flow of energy. Harsh tone may easily be due to faulty, cramped position. Since piano playing involves movement, and movement always means change of position, basic posture rules are general and for the purpose of orientation only. Correct or natural posture means balance, coordination, better circulation, more careful and concentrated listening, and finer playing results.

A Variety of Ideas

Some of the early masters had very dogmatic ideas on posture. Because they considered the fingers the sole source of power and tone, they insisted upon a quiet, inactive hand. Moscheles demanded passages played with a glass of water balanced on the wrist; Clementi used coins on the wrist and the back of the hand; Dussek urged inclining the body a little to the left because of the difficulty of giving power and action to the left hand; and Kalkbrenner sat a little to the right of the middle of the keyboard to accomplish the same effect on the right side. Apparently these men played well in spite of their theories, if not because of them, and they may have unconsciously used modern approaches. Even Leschetizky insisted upon arched knuckles for great muscular development of hands and fingers. This muscular strength can be attained

without greatly arched knuckles, and both are probably look well."

The Importance of

Piano Posture

by George Mac Nabb

Mr. George MocNobb is of Scotch descent. He was born in New Jersey. After being graduated with

honors from the Music Department of Syrocuse University, he was awarded a post-graduate scholarship.

Later he was awarded a Juilliard Fellowship. He has appeared with many leading symphony archestras

and has won enthusiastic proise from eminent critics. For some years he has been a member of

the piono foculty of the Eostmon School of Music of the University of Rochester .- EDITOR'S NOTE.

The best pianistic hand position is the one which is also most natural and comfortable to sheer muscular strength but an equalization of the particular hand. The actual shape of the hand and fingers varies with each individual and with each passage, but the key never varies. although he disclaimed any particular method. Hence the folly of laying down inflexible rules. He wisely studied the particular needs of each For variations of hand positions and finger actions look to the great virtuosi and you will find many different approaches with beautiful results constrained and erect like a good horseman, and in every case, Mme, Tina Lerner, contrary to all yield to the movements of arms and as far as teaching she had had, played with flat hand and necessary, as the rider yields to the movements fingers, claiming it was the only way she could of the horse." He was urging pliability and adaptplay; and she excelled in the performance of Mozart, Scarlatti, and the early composers. At Basic body posture directions are few and simthe same time she begged her students not to ple. Sit insistently at the same spot in front of attempt imitation of her. Her success is no reason the middle of the keyboard with the elbows on a to allow the grotesque, however, and as teachers general level with the keyboard. This elbow level we must strive for normal, natural hand posture varies with the size, shape, and muscular conand strength before we can allow deviations. ditions of the student. Lean slightly forward in

> Hand posture, like body posture, is for the purpose of orientation, because position changes as soon as the hand moves beyond the range of five adjacent keys. Normal posture cannot be retained while playing, although it should be varied no more than is necessary. It takes long training to attain control, strength, and flexibility. No matter how natural, every hand needs a certain amount of training. As Paderewski said, "Before one becomes a genius, he must first be a drudge." The entire playing apparatus from shoulder to finger tips is a leverage system, and if one part is out of position the entire system

> Physical variations and shortcomings in students inhibit the easy attainment of simple, direct, natural, workable hand position and action. A few problems to be coped with are: stiff fingers, muscle-bound conditions (which are responsive to massage and exercise), hyper-extension of joints (commonly called double-jointedness), weak knuckles, malformation of hand and joints, and flabby hands.

playing looks well it prob-Basic hand position directions are simple, general, and sensible. Fingers should be curved (this ably also will sound well; or if you do it well, it will also is normal) so that they touch the keys with



GEORGE MacNABB

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often exaggerated. What we really want is not

strength, energy, and flowing power. Leschetizky

developed some of the finest pianists of his day,

pupil and supplied the solution accordingly. Re-

garding posture he said, "Sit at the piano un-

the chair. The length of the arms decides the

distance of the chair and the player from the

keyboard, but the keyboard

must be reached comfor-

tably. Avoid rounding and

stooping of the shoulders.

Any leaning forward should

come from the waist. It is

important that the feet rest

on the floor at all times.

Dangling of the feet is cer-

tainly not conducive to any

kind of concentration, Har-

old Bauer says, "Test this by

studying on a mantle with

the feet dangling." Even

small children can usually

reach the floor with the feet

if they sit near the edge of

the chair, and if this is not

possible a footstool should

be used. The chair height is

decided by what is natural

for balance and coordina-

tion, Chopin said, "If your

Music and Culture

their tips. The nail 'sints should be firm and vertical and never broken in, even when the finger is less curved, as in playing widespread chords. Broken finger tips is a weakness pianistically, and no technical skill can be attained with weak fingers. The wrist should be level with the keys and slightly outward from the body. but will vary from this when in motion. Too high or too low a wrist will inhibit finger action, cause tension, and hinder the flow of power from shoulder to finger tips. A moderately high knuckle arch is desirable, and firmness in the arch is essential. This is the main source of strength in the hand and should be likened to the girders in a bridge. The hand sloping toward the little finger makes for weakness. The fingers should be well separated and the thumb held away from the hand with the tip slightly inward. It is wise to present hand posture first at a table with full arm from elbow resting on the table.

Finger Position and Action

The fingers must be carefully trained for strength, control, and independence. Every motion needs study and the results must be accomplished gradually. We want quick, free and supple movements, actions, and articulation. Too much height in finger lift causes tension; too low a finger means it must first lift and then drop. This is excess motion. We need to conserve energy in piano playing, not consume it needlessly. Avoid up and down arm movements back of finger action. This is invariably the case when the fingers are not trained to proper articulation. Finger action is finger action only. Faltering, sluggish movements interfere with proper tone production, velocity, clarity, and rhythmic certitude. Precision can be gained only when the fingers make decided movements.

The thumb must always keep its place at the side of the hand and must move with the same freedom and promptness as do the other fingers. Its main source of action is in the joint which hinges it to the wrist, as the main source of action of the other four fingers is in the hand knuckle joint. The importance of the thumb cannot be overestimated. It increases our ability to hold and grasp objects, and is one of the pianist's chief technical difficulties and principal sources of strength. Correct thumb action is necessary for delicacy or brilliance in velocity passages and in scales and arpeggios. It must work independently of the hand and yet in cooperation with it, and must move on its two axes, horizontal and perpendicular, with smoothness and facility. It must equal the other fingers in strength, agility, precision, endurance, and accuracy. All fingers must act with the same alertness and promptness when finger movements are far apart, as in whole and half notes, slow tempo, or when the movements follow in rapid successton as in thirty-second and sixty-fourth notes one corrects himself and pronounces it better, he cent of the duliness or brightness of your violin in fast tempo. Fingers must take the same definite start in all tempi, although in rapid playing the action may be mentally and physically imperceptible. This can be mastered only in slow practice and playing, and perfect finger execution depends upon all of these principles.

The most common weakness is that of the yielding or breaking of the nail joint. Mental concentration on this fault is the surest remedy. Every key struck should be an exercise for overcoming it. Leschetizky demanded rock-like formation of the nail joint. It was one of the few absolute principles he ever laid down. Other absolute principles he ever the straightening of the fingers concomitant, unaccented syllables are often set its proper adjustment.

when lifted, and particularly when passing the thumb under in scales, arpeggios, and passage work; curling up the fingers under the palm of the hand when lifted, often due to a wrist too low; and dragging unoccupied fingers on the keys, which may be overcome by training for alert finger action and articulation, and by keeping the fingers at a normal distance above the keys in a perfect line, especially in the early stages of study.

All these errors and others must constantly be guarded against. Weaknesses and weak fingers must be given special attention. The fourth finger is proverbially the chief offender. Its socalled weakness is due to tendons which connect from the fourth finger muscles with the muscles of the third and fifth fingers. These tendons inhibit the lift of the fourth finger. As a result, striving for lift of this finger is not the solution. The remedy is in the development of the force of stroke, using strength enough to enable this fourth finger to resist the muscular energy and power flowing from the shoulder and also to overcome key resistance or the meeting of these two forces. Strength of any finger can be attained only through its own activity. Extraneous and mechanical devices are dangerous. Everyone knows the story of Schumann ruining his hand for playing by attempting to strengthen the fourth finger with the aid of a mechanical

Despite the fact that the sole source of power is not contained in the fingers, this is no argument against developing finger strength, since fingers control, emit, and transmit this power. Therefore, they must be trained carefully to do their work. Stress on the use of arm weight often leads to neglect of the fingers and their individual capacity. They must be highly developed.

It is advisable first to present hand and finger posture and finger action at a table. Objections are that this procedure is unmusical, that it develops only lift of the finger, and that the ear alone controls the striking of the key. At the same time some table work is often indispensable. Key resistance is too much for a student to overcome in the beginning and at the same time keep a semblance of posture and action. Table work done with discretion is profitable and it can be made entertaining and appealing. There must always be a conscious effort to employ and control muscles and actions in a natural way.

Avoiding Stilted Diction by George Brownson

NE'S everyday diction is apt to become slovenly so that when it is corrected, it sounds a little exaggerated. For instance, better is so often pronounced betta, that when makes the second syllable awkwardly prominent.

one realizes where the fault lies. The key to any

to notes of equal value. Then the singer must apply power on accented syllables to avoid awk-

Keeping the lungs well filled to ensure youal power, the student should practice pronouncing the troublesome words till they sound wellrounded, clear, and unaffected.

Don't be a Sound Post Jiggler by B. J. Phillips

M amateur, have told how they moved the sound posts in their fiddles and improved

They take quite a chance in moving about that harmless piece of wood with the idea in mind that they may hit a spot that will give their violin the tone of a fine Stradivarius! Without sense or reason they endeavor to prove the successful annlication of their supposed new-found theory. seeming to think that, at each new twist of the post, they are that much nearer to realizing their goal. If only they would stop to consider, they would know that they are doing incalculable harm to their instrument with the constant pushing around of this small but important part.

The violin is a sensitive instrument; and much as moving the heart of the human body would upset the even tenor of its ways, so the moving of the sound post or heart of the violin disturbs

This is not to imply that all sound posts in violins are in their proper places, but to assert that they should be adjusted by a competent violin maker able to give the tone quality desired from your instrument, if the violin possesses the necessary requisites. This done, it should never be touched, unless it has been dislocated accidentaily, and then only by a violin maker in whom you have faith.

With every shifting of the post position, the focal point of vibration changes. The violin can never have a settled quality of tone if the position of the post is not permanently settled. The sharp edges of an ill-fitting sound post cut grooves into the top and back, doing irreparable damage by thinning out those vital connections where the sound post meets the top and back. Many patches in the region of the sound post of fine old violins are directly traced to the amateur tinkerer, who works holes and grooves into the instrument until it is so badiy mangled that a post cannot be correctiy fitted until a patch has been placed over the scarred parts. This definitely affects the market value of an instrument as much as fifty

A question frequently heard is, "Why does the violin sound so duil, particularly on damp days?" The violin is less sensitive to atmospheric conditions than one's eardrums. More than fifty percan be directly traced to the expansion and con-This awkwardness is easy to overcome when traction of the eardrums on wet or dry days. It stands to reason that the membranes of your situation is power, which in singing means ears are more sensitive to atmospheric changes volume. A singer, or a speaker, simply must have than a piece of wood, no matter how old and power or he cannot lower his voice for the un- seasoned it may be. So pause for thought! If accented syllables, with the result that the the tone of your violin pleases you less on certain should-be-unaccented syllables, being equal in days, be sure, before you jiggle that post, that it power, sound stilted. This is not wholly true of is not the condition of your ears on those parthe spoken word, since accent in language implies duration of sound rather than intensity, ment. But if you still feel unconvinced and disand a weak voice may save itself by accelerating satisfied, take the violin to a competent man who unaccented syllables. But in songs, accented and can be trusted to give the best possible care to

THE ETL DE

NOVEMBER, 1943

Opportunities for the American Composer

A Conference with

Charles Wakefield Cadman

SECURED EXPRESSLY FOR THE ETUDE BY VERNA ARVEY

Charles Wakefield Cadman is unusually well qualified to speak on the prablems that have confronted Charles wakened Coaman is unusually well qualified to speak on the problems that have composers at various times during our nation's history, for the combined life spans of himself and his great-grandfather (also a campaser) amount to almost a century and a half. In addition, he is recagnized as a serious composer who ranks with the best; and he has gained fame also as a In recupritied as a servous compaser was rains and east; and me has gained rame also as writer of sangs which have been both popular and lasting, same at them as tresh and appealing today as they were when first written. Dr. Codman was born December 24, 1881 at Johnstown, Pennsylvania. the studied in Pittsburgh with Edwin Walker, Anna Priscilla Risher, and Emil Paur; and in Austria with Luigi von Kunits, a vialinist-composer. In 1908 Dr. Cadman became music reviewer for the Pittsburgh Dispotch and arganist far the East Liberty Presbyterian Church. In 1909 he started the intensive study of American Indian music for which he has since wan wide renown. In 1910 he established his residence in Southern California, where he has lived ever since. Dr. Cadman is also well known as a concert artist, particularly as an interpreter of his awn compositions.—Editor's Note.



CHARLES WAKEFIELD CADMAN

HE AMERICAN COMPOSER of today encounters many problems and prejudices with which yesterday's composer in America was not bothered. Take my great-grandfather, Samuel Wakefield, for instance. He was a pioneer composer and had no opposition, no problems. He made his own way. Possibly his work was simplified by virtue of the facts that he was one of the first hymnologists of the Protestant Church in America and that the writing of hymns filled a recognized need. But even during his lifetime he felt that church music was degenerating. In the preface to one of his hymnbooks, "The Minstrel of Zion," published in 1835, he spoke of this and of the need for dignified hymns. This he endeavored to remedy. Another of his books was

"The Harp of Zion." Grandfather Wakefield was born on March 4, 1799. He lived to be ninety-six and was a Wesleyan theologian, a Methodist circuit rider. The first pipe organ west of the Allegheny Mountains was built by him. In addition to composing hymns, he is credited with inventing what was nicknamed the "Buckwheat" system of notation, a system of sight-reading in vogue in singing schools of the United States. Each note was shaped to stand for a degree of the scale: do, re, mi, fa, sol, la, si, do. He did for Western Pennsylvania what certain of the New England hymnologists had done for their particular section of the country.

Here is an example of Buckwheat notes as they would appear in the key of C:



In the key of G they would appear thus:



All of those early American composers were singularly fortunate in that they were not at a loss for hearings in their own country, nor did they have the worry about unfavorable comparisons with foreign composers that came later. After great-grandfather, there came many members of my own family who were musical, but who were not professional musicians. My grandfather was a music-lover; all my mother's brothers and sisters were musical. Though my father was a clerk, his two sisters were musical. Nellie sang in the choir and played violin and piano, while Mabel sang in operettas. My mother, too, sang in the choir. Often I was told that I was almost born in a choir loft! It was this courageous mother who, when the family met reverses, took in sewing so that we might have in our house for the first time a piano that would enable me to take lessons. This happened when I was fourteen and it was a momentous event in my life. Even today I remember every tiny detail relating to the coming of the piano! For up to that time I had been picking out chords and tunes on the parlor organ. I was taught the Jean Mannes Piano System by a lady in town. After twelve lessons I composed a simple Reverie which my aunts and uncles

The quick desire to compose came because I had attended a performance of deKoven's "Robin Hood" at the Alvin Theatre in Pittsburgh when I was fourteen. It inspired me and made me want to write thrilling music. Those were the days of the Sousa marches and popular pieces such as the Zenda Waltz. How proud I was when, at last,

I was able to play Mills' Rastus on Parade! My first professional engagement came at the age of fourteen, when the Ladies' Aid Society in Duquesne engaged me to play The Stars and Stripes Forever (with emphasis on the "Forever") for a flag drill. This was all fun, but it wasn't long before I began to study seriously and to think definitely of my future in terms of professiona musicianship.

At seventeen I proudly held the position of organist in the United Presbyterian Church in Homestead, Pennsylvania. As I look back upon those days now I can realize how much my piano and organ training helped me in my composing. I also took a few voice lessons in order to learn how to write effectively for the voice. Not once after I started to learn music did I give up the idea of being a composer. This went on throughout my teens, and very soon I began to experience everything that is the lot of the native composer

Still excited over hearing the music of deKoven and Victor Herbert, I turned first to the writing of operettas. At nineteen I wrote two, "The King of Molola" and "Cubanita" (the background being the 1897 struggle of the island for independence) These I promptly took to New York. There I stayed at a small fifty-cents-a-night hotel on East 23rd Street for a week while an agent tried to place them with such producers as Savage and Dillingham. I was thrilled with the thought of being a coming composer in a great metropolis, breathlessly waiting to hear my works. To my dismay, the doors were firmly closed against me despite the personal kindness of the musical directors. They all told me, however, that they found many good tunes in the pieces. Many years later I salvaged "Cubanita" and it became "The Belle of Havana," for high school use.

At that time I was (Continued on Page 720)

An Interview with

Serge Jaroff Founder and Conductor of The Original Don Cossacks

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST ASSISTED BY WASSILJ FLUSTIKOFF, TENOR

FOR THE PAST twelve years, Serge Jaroff's original Don Cossack group has ranked as an overline to the technical points that make the an organization that, for all its vigor, color, singing of his group unique. originality, and excellence, was in no sense more than a strictly musical organization. Last winter, however, events gave the group new significance. The Donets Basin, scene of the most gallant fighting in the history of war, is the home of these thirty-two Don Cossack giants. The spirit animating Russia's heroic resistance of aggression is the spirit of their music. Their songs and their singing convey more than mere entertainment; they reflect the pulsing essence of everything that comes to mind with "Russia's winter of 1942-43." Oddly enough, this same winter marked an event of which the Don Cossacks are as proud as they are of their heritage; most of the group received their American citizenship!

A Happy Accident

The Original Don Cossack group had its beginnings in a happy accident. About twenty-four years ago, a crack Cossack regiment was stationed in a lonely camp in Turkey. As was customary in the old Russian army, the men with the finest voices were chosen to take part in the religious services. Among the group in the Turkish camp was young Lieutenant Serge Jaroff, of the Machine Gun Corps, Lieutenant Jaroff was a gifted musician. Fresh from the famous Senodal School (for conductors), where he had distinguished himself, Jaroff heard the men singing the regimental mass and decided that here was material to be welded into a superb vocal instrument. Within two years, the Cossack choir had won fame. In 1921 the group was chosen as the official choir of the Orthodox Cathedral of St. Sofia in Bulgaria's capital, and before long, music-lovers from all over the world made their way to the great church for the sake of the singing. An impresario, who came with the eager tourists, decided that he had stumbled upon what is perhaps the most original a cappella choir in the world, and urged Mr. Jaroff to enter the concert field. Since 1923 the Original Don Cossacks have given over five thousand concerts in four continents, and in more cities than they can keep track of without reference to tour-books.

In the following conference Mr. Jaroff traces captured the Tartar Khan and



SERGE JAROFF

"FORWARD MARCH WITH MUSIC"

"Cossack songs are the songs of the people. When you hear them, you hear more than melody and rhythm; you hear the very soul of the Cossacks, voicing the joys and sorrows of a thousand years. The Cossacks, as you perhaps know, are the direct descendants of a tribe of giants which galloped across the Urals early in the ninth century to the region around the Don. When the Russian state was formed, these tribesmen refused to give up their freedom-indeed, the word 'Cossack' (or Kazak) means 'free man.' These fierce horsemen (those of the Upper Don blond and blue-eyed, those of the lower area black-haired and swarthy) were feared from Turkey to Sweden. In 1552, Ivan the Terrible sought their aid in the religious war against the Kazan Tartars; it was the Cossacks who



SERGE JAROFF CONDUCTING THE DON COSSACK CHORUS THE ETUDE

had him baptized. Thereafter, the Cossacks were nad him baptages schief defenders against the regarded as Europe's the Cossacks, under our renowned Ataman Yermak, overpowered the Tartar Siber and won for the Czar the land now known as Siberia. In time, however, the Cossacke were deprived of their freedom and their land and, in defiance of unjust oppression, turned to brigandage. Peter the Great, however, realizing the power and liberty-loving ardor of these Don tribesmen, welded them into a military unit for imperial defense. The Cossacks served as officere in the first World War and, during the Revolution, fought in General Wrangel's White Army With the victory of the Soviets, we became homeless. Throughout our history, we Cossacks have been known for our music as well as for our ability to ride and fight; the Russlan proverh 'If we must dle, let us dle with music,' is said to

be of Cossack origin. "Our songs are not written; they are born They live and grow, just as man does. But the songs do not dle. They rest for a period of years and come back in new forms. Today a 'new' song may be easily recognized by a man of seventy as one of the melodies he knew as a child. The people of the Don make their songs from the stuff of their lives. Today our people are mostly farmers, working the land of our flat steppe country. When the harvest is gathered, the men load it on great farm wagons and drive it home, often twenty miles distant. The movement of the heavy trucks is slow and the trip lasts for hours. And the man who drives the horses thinks aloud all the way home. That is, he thinks in song. Perhaps he sings a traditional air that suits his mood; perhaps he expresses his thoughts in simple words which he repeats over and over until a tune that fits them comes to his mind. Then he has a song of his own. He may weave a melody about a single word, He watches his horse and notices a nall in a shoe; that is enough for a song! The word for nail is gvosdik (gwos-dlk). He begins to sing the first syllable (gvo-o-o), elaborating it with turns of melody until he sees his house ahead of him; then he brings his song to a close and adds the final -sdik. The entire process may last

for hours, and only one word has been sung. "Such spontaneous (Continued on Page 758) ELEMANN: DON QUICHOTTE SUITE (Overture for String Orchestra and Harpsichord); Arthur Fiedler's Sinfonietta with Erwin Brodky at the harpsichord, direction of Arthur Fiedler, Victor set DM-945.

Telemann, a contemporary of Handel and Bach, ranked high as a composer in his time. He was one of the most versatile and prolific composers who ever lived, but unfortunately not one of the most critical. One suspects that in his day he wrote music for social functions, music of an external order which did not ask for great concentration. The present work, a sort of suite intime, suggests that it might have been composed for such an occasion. Those familiar with the Strauss tone poem on the "Don Quichotte" story must not approach this suite with that work in mind, for Telemann is not as deeply concerned with programmatic realism as Strauss; moreover, he writes in a purely superficial manner. It is the vivacity and humor of this music that engages our attention; the fluency of the writing Since the recording is good, that is all that any are decried by many as not the sort of material and the fact that one can enjoy the music apart one can ask. from its program.

Telemann evidently conceived the music in fun; he did not take the story of "Don Quichotte" too seriously. Thus, his final section evi-

dences restlessness for the Don's "repose," Such music as this needs to be performed in an alert, incisive manner, and this Fiedler and his ensemble contrive to do. It is music of entertainment, and even though its humor and sparkle are of an external order, its appeal is not necessarily short lived. The recording is good.

Beethoven: Symphony in C major (jena): The Janssen Symphony of Los Angeles, conducted by Werner Janssen. Victor set DM-946.

Let it be said at the heginning that Mr. Janssen does as much as anyone we have ever heard to vitalize this music in performance. The orchestra he employs is a good one, although evidently not

large, since the scoring conforms to the eighteenth century. Despite Beethoven's name as the author of the work, one finds it difficult to accept this as an authentic work by the great master of Bonn. The parts of this symphony were discovered in 1909 at the University of Jena. On two sections of the work the name Louis Beethoven was inscribed, so it was decided by a number of German scholars that the symphony was by Beethoven. And no less an authority than Dr. Hugo Riemann seems to have thought it was probably genuine, though an early work. A number of authorities and writers have since suggested that Beethoven's grandfather, Louis, wrote the work, but the published score attributes it to the great Beethoven. It is claimed the music was composed between the years 1787 and 1790, ten years before the recognized "First Symphony" of the composer. As far as we know, no sketch books of the composer exist showing material for this work. The work is not dull, and Janssen certainly does give it a vital and expressive performance.

Music, Ancient and Modern, on Master Records by Peter Hugh Reed

Dai-keong Lee: Prelude and Hula; The National Symphony Orchestra, Hans Kindler conductor. Victor disc 11-8452.

In selecting to glorify a dance pattern of his

ROSE BAMPTON

native country, Mr. Lee has shown that such material can be distinguished His Hula bears little relationship to the sentimental tunes turned out for popular consumption. What he does is very similar to what Dyořák did for the Slavonic Dance, and Brahms for the Hungarian, Mr. Lee, a young Hawaiian, educated musically in the United States and now serving in the Army, knows the value of atmosphere and orchestral sonorities. His Prelude is effectively and persuasively contrived, albeit with reminiscences of Ravel (of the "Daphis and Chloe Suite No. 2"), and of Delius. For listeners who do not always require formal patterns, this music will un-

doubtedly appeal. Kindler plays it with evident relish and with plenty of lush effects including rubati, which is controversial to the fulfillment of the composer's rhythmic intentions in the Hula; but then music like this does not command orthodox treatment. The recording is effective in its sonorities and orchestral coloring.

Weber: Concertstück in F minor, Opus 79; played by Robert Casadesus and symphony orchestra, conducted by Eugène Bigot. Columbia set X-59.

This set was originally released in April, 1936. Time has not diminished the value of the recording or the performance. The essential qualities, clarity and vitality needed to make a performance of this romantic work a success, are happily achieved by Mr. Casadesus and Mr. Bigot, Although the operatic characteristics of the score

recognizable as a concerto, no less an authority than the late Sir Donald Tovey says the work can hardly be regarded as anything else (see Tovey's Essays in Musical Analysis, Vol. IV"), The composer's biographers all agree that despite the tawdry program, the music of this concerto is "one of the greatest achievements that Weber

Music in the Home

ever effected." Beethoven: Sonata in C-sharp minor, Opus 27, No 2 (Moonlight); played by Rudolf Serkin, Columbia

Serkin, who is one of the finest ensemble players now before the public, seems strangely reticent and unimaginative in his solo playing. Unquestionably in disagreement with the romantic nonsense which has been promulgated in connection with the sobriquet to this sonata, he plays it in a wholly pedantic manner. It has been said that the pianist's approach to this music is often determined by the acceptance or dismissal of the dedication of the work to the Countess Giuletta Guicciardi, for whom Beethoven had a tender feeling, and various unauthentic stories of how the composer wrote the work.

How many times this work has been recorded we could not say. Of all previous performances, our favorites remain those made by Petri and Bachaus, Petri treats the music wholly from the classicist's viewpoint, and his first movement has been criticized as being rigid; but the uniformity of his playing there does not suggest rigidity to us. Indeed, there is just cause to believe that Petri's conception and execution of this sonata stems from and carries cut the intentions of his famous teacher Busoni.

Mr. Serkin plays the opening movement at a lugubrious pace, and in failing to differentiate between the upper and lower voices, he makes the music take on a funereal character. His best playing is to be found in the last movement, but here again he does not achieve the tonal coloring which Petri and Bachaus bring to their performances. The recording is tonally good.

Mulet: Toccata (Thou Art the Rock), and Vierne: Scherzo from Symphony No. 2 for organ; played by Virgil Fox on the organ of the Chapel of Girard College, Philadelphia, Victor disc 11-8467.

Mr. Fox's display of technical showmanship has been brilliantly recorded by Victor. Whether or not the diffuseness of tone in the recording is due to an empty chapel, the organist, or the recording, we cannot say. However, we have heard both pieces played with more clarity. The Toccata permits the recording engineers to achieve an usually impressive crescendo. Organ recording is by no means perfect as yet, but there are evidences in the (Continued on Page 756)



NOVEMBER, 1943

F. AS COWPER SAYS. "Variety is the spice of life," the new broadcasts contain much of exciting interest. The popularity of the program featuring E. Power Biggs, the Arthur Fiedler Sinfonietta, and other artists, heard Sunday mornings over the Columbia Network (9:15 to 9:45. EWT), is such that listeners on the West Coast get out of bed to tune-in at 6:15 A.M. Mr. Biggs has many letters from his West Coast admirers, which only goes to show that an unusual musical program will attract, no matter the time of the broadcast.

There is more than a suggestion of an anachronism in the broadcast of the baroque organ and some of the instrumental ensembles which have been heard lately on these programs. In the

first place the organ used by Mr. Biggs is a virtual copy of the instrument at Weimar, upon which Bach himself played. Although designed and built in modern times by G. Donald Harrison of the Aeolian-Skinner Organ Company of Boston, the structure of the instrument nevertheless adheres faithfully to the organ voices of Bach's time, even to the low wind pressure typical of the period when organs were hand pumped, Mr. Biggs contends that if the great German master of the eighteenth century could walk into the Germanic Museum at Harvard where the organ is housed, he would feel completely at home at the keyboard of the instrument. Probably the noted composer would receive a major jolt upon finding that the instrument played without being pumped by hand. But the old familiar stops, the old familiar pedals, and many other points of the instrument's structure and sound would assuredly make Bach

One Boston newspaper recently pointed out that "it would please rather than surprise E. Power Biggs if the announcer should say that it was Johann Sebastian Bach who radiocasts" each Sunday on a nation-wide network, For the programs of organ music of Bach have endeavored to capture the authentic feeling and atmosphere of their period of composition as "nearly as hands may design, build, and play" them.

The exceptions to the perfect picture, the things that would leave Bach spellbound if he could either in the flesh or in the spirit mount the stairs to the organ loft, are pointed out by Mr. Biggs. "Bach never had the electric blowers," he says, "or the electric action which modern organists enjoy, nor did he have the ability automatically to change stop registrations during the course of performing a composition." So, despite the anachronistic suggestion in the broadcast of this

baroque organ playing over the airwaves of modern radio, there is nothing occurring out of the proper time in these broadcasts. Nor is the organ limited to the performance of eighteenth-century music; it has the ability to sound modern music equally as well.

These Sunday morning broadcasts, which since the first part of July have been presenting works for organ and orchestra, various choral groups, and instrumental soloists, have not confined themselves entirely to the promulgation of classical composers. At Mr. Biggs' behest, several American composers have written works which have been broadcast, featuring the organ or a

A Variety of Master Broadcasts Alfred Lindsay Morgan



MARIA KURENKO

combination of instruments with the organ. Among such works have been a "Concerto for Organ and Orchestra," by Howard Hanson of the Eastman School of Music; a similar work by Roy Harris; a "Prelude and Allegro" for organ and orchestra by Walter Piston of Harvard; and Leo Sowerby's "Poem for Violin and Organ," The unusual quality and character of these Sunday morning programs cannot be outlined in a short space; one would have to enumerate all the programs which Mr. Biggs and his associates have devised. There have been works by classical composers which have long lain dormant, such as the "Concerto" by the English composer, the Rev-

erend William Felton, who was born in 1713. Mr. Biggs' idea to give a series of chamber music concerts for organ and small ensemble was realized through the aid of that notable patroness of chamber music, Mrs. Elizabeth Sprague Coolidge, who made it possible to obtain the support of Arthur Fiedler and his Sinfonietta, The Music Department of Harvard, headed by Mr. Piston, has also lent its support to the project.

Just how long the series will continue is not

RADIO

told us. But Mr. Biggs and his haroque organ are scheduled to he heard for some time. If the series of instrumental concerts is interrupted, Mr. Biggs says he is seriously thinking of repeating his previous all-Bach recitals which he has given before on the air, Both Mr. Biggs and the Columbia Broadcasting Company deserve great credit for the quality of these Sunday morning programs, since there has been no over-glorification of the music presented or any playing down to popular musical taste. To chamher music fans, these programs are an oasis in radio. Is it any wonder that West Coast listeners get up early to hear them?

The Philadelphia Orchestra concerts scheduled to begin Octoher 9 on the Columbia Broadcasting System Were cancelled suddenly in the middle of September. The cancellation an-

nouncement followed breaking down of negotiations between the orchestra's board of directors and Local 77, American Federation of Musicians. concerning the projected broadcasts which had been planned as a 26-week, hour-long series of Saturday afternoon programs. Last June the Columbia Broadcasting System announced the signing of an exclusive three-year contract with the Philadelphia Orchestra Association calling for payment of substantial, yearly amounts to the association. Exactly what has caused the breakdown on the projected plans is not given out by CBS, but it is rumored that the American Federation of Musicians demanded fees in excess of those agreed upon originally.

If California and Utah listeners arise early in the morning to hear a program like the Biggs feature from the Germanic Museum at Harvard, folks in the East stay up on Friday nights until midnight to take in the broadcast of Eileen Farrell and Howard Barlow, which occurs from 11:30 to midnight, EWT. This gifted young soprano continues to supply one of the best vocal recitals on the airways, and her programs are unique in their mating of old favorites and unfamiliar airs.

These days musical listeners are often torn between tuning-in on a worth-while concert or a program of topics interesting to every man in a rapidly changing world. A new series of programs on post-war issues, called For This We Fight, sponsored by the National Broadcasting System (heard Saturdays from 7:00 to 7:30 P.M. EWT), is just such a series. The idea behind this is to offer the whole American people an opportunity to discuss the questions that affect every one of us. In the programs, outstanding Americans contribute facts, background, experience. They also answer questions and offer suggestions. Everyone is urged to participate in these programs, to send in questions-the things they would want to ask if it were possible for them to meet the speakers in the street. For This We Fight is a presentation of NBC's Inter-American University of the Air, in cooperation with the 20th Century Fund, and the Commission to Study the Organization of Peace. Nine broadcasts have been given during September and October, and such subjects as "Post-War Jobs," "What Future for Farmers?" "Tomorrow's Transportation," "New Plans for Education," "Better Homes-and Cheaper," have been discussed. Noted men from every walk of life have spoken on these broadcasts. During November the following subjects are (Continued on Page 768)

THE ETUDE

Musical Knight

If you are one of those whose conception of a knight carries you back to the tales of King Arthur's Round Table and the dashing gentlemen dolled up in "five stone" garments of steel, peering through bonnets which, to the perverse vouthful imagination, look like some kind of kitchen utensil, you may find it difficult to picture Sir Thomas Beecham in this group, The knights of King Arthur's day were occupied with war, not for gain, of course, but in defense of some fair lady's honor, or when necessary, for

Alas some of their twentieth century successors have been travesties upon British bravery, valor, and chivalry. The present war, however, has shown that the spirit of knighthood is more far reaching than ever in Albion. That England is quite as much a democracy as our own country is evidenced by the fact that many of the most virile of English baronets are not descendants of famous title families but of tradesmen and those fortifying strains from the "common people" who are often the most valuable and unusual of men.

Sir Thomas Beecham is one of the most representative of the modern British knights, who with broad culture, native practical bent, and a spirit of adventure has made himself a distinguished figure of which his nation may well be proud. His autobiography, "A Mingled Chime," is somewhat more sedate than we had expected from one who. perhaps unjustly, had won a reputation for ascerbic effervescence. He tells, modestly and factually, just what he has been able to accomplish as a conductor. Trained in the best traditions of the English public school and at Oxford University, he does not hesitate to comment upon English education thus: "Something like fourteen and fifteen years out of a lifetime are spent in one unvaried groove of instruction. To my way of thinking this is excessive and prompts the feeling that the average Englishman remains in tutelage far too long," Then he adds: "I have frequently wondered why so many of my countrymen carry on even into middle life the appearance as well as the mentality of the schoolboy, an unchanging immaturity which separates them sharply from the males of most other nations. and if the cause of it is not to be traced to the absorption in a monotonous scheme of work and play, which to judge by results must proceed at an incredibly slow rate of progress,"

Sir Thomas has been in touch with America ever since 1893, when as a boy he visited the United States with his millionaire father and made his exciting acquaintance with ice cream soda. He still thinks that the Chicago Exposition of that year was the most momentous and beau-

Sir Thomas' labors have created new standards for musical achievement in Britain. His way has been an obstacle race over conventions, and great credit is his. The Englishman of the old school, who was unable to value music properly, did not hesitate to state himself emphatically. The vast business interests in which he had been brought up were reviewed by the Court of Chancery in England. In commenting upon this he wrote: "It was disclosed that I had spent a considerable amount of money in the cause of music, and the wise judge's instant comment was, 'What is the good of that?' It was nothing to his childlike honest trade? intelligence that through the use of this sum, wisely or unwisely, a goodly part of the wartime music of the country had been kept alive. Had the objects of my outlay been a group of racing stables, a shooting box, and a steam yacht, things

The Etude Music Lover's Bookshelf



by B. Meredith Cadman

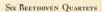
in his eyes that were the proper indulgence of expressed his approval. But music never,

"On a later occasion, another legal luminary in the course of a hearing heard my counsel refer to the musical profession, whereupon he interpolated this stupendous comment: 'What's that? You don't call music a profession, do you?' A third instance where a young man I knew hap-

"Of course these pathetic revelations of mental the manly Englishman, he would probably have singularity and oafish manners, which in most other countries would procure the early retirement of their authors, are hailed with delight by that section of the press and public which still clings to the conviction that knocking little balls into holes or hitting other little balls about a green field is almost the only acceptable evidence of virility in a great nation."

On the whole, Sir Thomas' work is a valuable record, not merely of his personal achievement but of the trend of the times in the development of musical art through the symphony and the opera. In forty years he has lost and made fortunes in the field of music and has been one of the most gifted, active, and energetic men in the

"A Mingled Chime" By Sir Thomas Beecham Pages: 330 Publishers: G. P. Putnam's Sons



With the upsurge of interest in chamber music playing, the new and brief analytic work, "Beethoven's Last Quartets" (The Musical Pilgrim series), will attract much attention,

These quartets, written during Beethoven's years of isolation from the world of sound, represent the composer's remarkable power of penetration. Beethoven in these works was not writing for the public which surrounded him, but for a public yet unborn. Because of this the quartets even today have a modernity which is remarkable. They were all composed after the completion of the "Ninth Symphony" and were commissioned by the wealthy Russian amateur violoncellist. Prince Galitzin, who failed to pay for the work until after Beethoven's death, when the heirs compelled him to make good his bargain. Beethoven evidently had depended upon the income from these, his last works, and suffered because it was not forthcoming.

BOOKS

Beethoven's Last Quartets" By Roger Fiske Pages: 77 Price: 85 cents Publisher: Oxford University Press

NOVEMBER, 1943

SIR THOMAS BEECHAM

pened to be a party to a suit and it was men-

tioned that he was studying to be a musician, the

arbiter of equity raised his eyebrows, shifted his

wig, and snorted, 'Why doesn't he go into some

Trill Tabs-Fourteen Points

O MANY Round Tablers have writ-Sten for help in trilling that I have devised the following for you to use as a trill tester:

1. What trill position of hand and elbow is most comfortable for me?

2. Which fingers make the best trill combination for me?

3. When I trill rapidly are my fingers in contact with the key-tops always? (Why hold your fingers in the air when such a position prevents swift repetition?)

4. To facilitate long trills am I careful to trill with proper balance of finger stroke and rotational swing?

5. In long trills do I persist in impulse accents? (Three trills, four trills, six trills, or eight trills.)

6. In trill practice do I conscientiously work in impulse-rebound groups? That is, do I play one, two, three, four, or eight rapid trills with my arm rebounding to my lap afterward to rest there an instant before playing again?

7. Do I practice all trills in both directions? viz;



8. Do I practice all ordinary trill com- thus: binations, viz; 1-2; 1-3; 2-3; 2-4; 3-4; 3-5; 4-5; also the "lazy man's trill," 1-3-2-3, thus-

Do I practice these on all combinations of keys; all white, all black, black and

9. In brilliant trills with 1-3, is my elbow tip loose?

10. Can I play each finger of the trill separately in swift repetition, with the other finger depressed?



11. Do I practice "classic" trills in crescendo, diminuendo, swell and so on; also with left-hand eighth and sixteenth-note ac-

companiment? 12. Do I often practice, starting a trill so softly and so rapidly (no accent) that it is difficult to tell which note begins

13. Do I practice trills with alternating hands (a) in single tones with R.H. 3,



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The Teacher's Round Table

Conducted Monthly

and Music Educator

Prelude in C-sharp minor, wants other similar pieces. Please name other good chord pieces in Grades 4 and 5. —W.M., North Carolina.

1. Depends entirely upon the kind of phrases and the quality of tone you plan to use. A good, sensible experiment is to begin a short phrase with downness and finish it with upness; then turn about and begin it with upness and end it with downness. Which treatment seems to fit the phrase?

Within the extent of a long, slow phrase you must plan small and large (b) in thirds with R.H. 2-4, L.H. 2-4 arm (elbow-tip) curves culminating at the top of the phrase; then more curves pends upon long, slow, rhythmic swings. to finish it off beautifully.

2. Doesn't matter at all. 3. If it "feels better" to play the

8 # 8 # 8 # S etc

14 Do T remember always that a trill

is not simply a regular alternation of

two or more tones, but an emotional ex-

pression? In other words, that a trill can

be a thrill, an ecstasy, a "shiver," or an

Phrasing and Other Matters

of a phrase should the wrist sink below normal playing position?

3. In legato chord passages should all notes, when possible, be played legato with the hands, regardless of whether the pedal

† (11) 1 † etc.

such examples as this?

4. Is the following the best way to teach

(The arrows indicate slight downward

and upward movements of the wrist.)

5. Please explain the term "Blind Flying."

In playing wide keyboard skips is it a good policy to find the white keys in their

elation to the two and three-group black

electric shock?

(c) in broken octaves thus:

chords "detached" while the pedal takes care of the legato, it is quite okay. 4. Yours is an excellent way to play

the phrase. 5. The term "Blind Flying" is simply a fancy title invented for use with children. When you want them to find or

play anything on the piano without look- earth. ing at the keyboard. 6. You bet it is!

7. Chord pieces: Coronach, Edgar Barratt: Lento, Cyril Scott; The Sunken Cathedral, Debussy; Relaxation, Alec Templeton; In Deep Woods, and To an Old White Pine, from "New England Idvls." MacDowell: To the Sea, from a "Wandering Iceberg" and A.D. 1620, from "Sea Pieces." MacDowell: Polonaise in C minor, Chopin; Organ Prelude in E minor, Bach-Beard; Minuet from "Sonata in E minor," Grieg.

1 What is the best way to approach and leave a phrase? 2. When the arm drops on the first note A Memorizing Problem

I have a nine-year-old girl who reads music rapidly and accurately, but I am concerned because when she memorizes a piece she plays too fast. She says, "The faster I play the more accurate it is," and believe it or not, it's true! She memorizes almost everything she plays, but likes to have the piece in front of her even if she doesn't need to see the notes. Is that a sign of not being sure of herself? She is very talented, very sensitive, and has a quick mind. I don't like to have her play fast. giving that skimming impression.

--Mrs. H.P.. Minnesota.

Skimming-what a welcome word! Already we have too many plodders, grumblers, gripers, and shirkers but not enough skimmers! So, as I have said many times before in these columns, for B.-W. why not give it to him? Espe-Mrs. H. P. ought to thank her lucky cially if you can combine the fun with keys?
7. A pupil, having studied Rachmaninoff's stars (and probably does!) that she has

the privilege of guiding the musical destinies of a child who (1) has a quick mind, (2) is talented, (3) is very sensitive, (4) reads music fluently and well. (5) can play fast accurately, (6) is evidently willing to work at her music.

Again I exhort Round Tablers not to lose any sleep over such taiented youngsters, for time almost always proves that the problems and difficulties which loom Noted Pianist up mightily at the moment are only phases in the normal development of all young children. I'll wager that in a year's time Mrs. H. P. won't even remember what that vexatious problem of 1943 was all about!

Is there any disgrace in having the music on the rack before you as you play? What's music for anyhow but to be read? If a pupil prefers it that way, what difference does it make? On the other hand, it is our sacred duty to make our children love and feel their music so intensely that they will play it clearly and leisurely enough in spite of any tendency toward excessive speed. To this end I would give your girl plenty of pure technic to make her fingers think. Also assign lyric pieces with beautiful themes, whose effective projection de-

Teachers are too much tempted to let facile or spectacular students play only rapid, brilliant, display pieces instead of "insinuating" slow, songful compositions into their repertoire as early in the game as possible. So why not try your girl on a few of those good arrangements of "classic" excerpts and themes with which all publishers' lists abound? Perhaps this is all she needs to bring her down to

Boogie-Woogie

I have followed the Battle of Boogie Woogie which has been raging on the Round Table page for some time. I still don't know much about Boogie-Woogie, but my 'teen-age pupils are asking for it so persistently that I cannot put them off much longer. Could you give me the name of a good "Boogle" method or some "swing" material I might use with these students?-D. L. W., Iowa.

It's high time now for even the "diehards" to admit: (1) that Boogle-Woogie has been with us for a long while and gives every evidence of extending its visit indefinitely; (2) that it has plenty of vitality or dynamism to recommend it, or it would not have survived the abuse it has taken from all hands, boogie-woogieists as well as antiboogies; (3) that it offers admirable rhythmical and technical training; (4) that many young people, in their fanatical zeal for B.-W. will really "sweat blood and tears" working at it, when wild horses couldn't force them to practice Bach or Beethoven.

Finally, may I ask, who is learning to play the piano anyhow, the teacher or the youngster? Whatever else it is, music should be fun, so if the student begs (Continued on Page 757)

THE ETUDE

The Fighting Man and His Music

by Gustav Klemm

HE SOLDIERS of the First World War were have a working repertory of familiar war songs. definitely singing soldiers. If you do not believe it, go to the library shelves groaning under collections of vocal favorites with every branch of the service. The definitive collection of war songs drawn from the 1914-18 period has not appeared as vet-and it probably never will. The field is too vast and the categories too many. After one has collected the songs the soldiers actually sang, one is confronted by the favorites of the civilians back home (the treacly sort having to do with "buddies" and "out there"), not to mention the trumped-up, pseudo-military tunes the civilians thought the soldiers sang. (Soldiers, let it be explained, is a generic term covering all branches of the service although, in all truth, it was the soldier, per se, who really

did most of the singing.) Until recently, this staggering mass of war songs had been snoring peacefully under a heavy mantle of dust. A quarter of a century is a long time and this is a busy world. Let the dead Past bury its dead! But on a Sunday morning, eighteen days before the Christmas of 1941, something happened that woke up not only Honolulu but the entire world and, along with it, those slumbering war songs. They started tumbling out of the attics of memories of fortyish folks who welcomed them like old friends, not to be compared with the newly coined upstarts on last week's Hit Parade

Somehow or other, getting around a piano or a guitar or a harmonica-or just "getting around" -and singing these old songs does something to both singer and listener, especially if they are veterans of the last war. For one thing, it bucks them up. It seems to give them a perspective that the terrific tempo of current events has greatly endangered, Bawling out Pack Up Your Troubles in Your Old Kit Bag and (yell) Smile! Smile! Smile! makes taxes, tires, and their long an Eagle on Your string of bogies seem a little less frightening. It sort of gives the singer a background, a feeling that all this has happened before and he can see it through again.

Anyone who weathered the first cataclysm is amazed to find how many of the old songs he knows and how readily, with a little help from someone else in the crowd, they come back to him. And how they come back! "Do you remember the one about. . . ?" and "Here's one we used to sing. . . ." Some of them aren't entirely respectable but, if the crowd is mixed, it is possible to dub in a few reasonably satisfactory substitutes. They may not have the bite of the original but they'll do: Every leader should

Hinky Dinky was, of course, the prime favorite, There must be a thousand verses, (Tommy always signed his versions by making it "Hinky,

panky" or "Hinky pinky"). We're in the Army Now was fashioned out of a bugle call and the last line packed a wallop that the singers never missed. Over There, There's a Long, Long Trail, Tipperary, Keep the Home Fires Burning. K-K-K-Katy, The Old Gray Mare, Madelon, The Grasshopper Song, the Pay Roll Song, the various Coast Artillery songs. Li'l Liza Jane, Smiles, Fur, Fur Away and on and on and on. The list is endless.

In addition, there were those with the ironic touch: Your Boy is on the Coal Pile Now. I Don't Want to Get Well, I Ain't Got Weary Yet. Not to mention that little gem boasting the longest title in "pop" song captivity, Would You Rather be a Colonel With Shoulder, or a Private With a Chicken on Your Knee?

One of the strange things about the most recent war to end wars was the fact that the soldiers persisted in singing a number of songs that were not tailored for the occasion but, in many cases, were written decades earlier. The two favorites with the British, for instance, were Annie Laurie and Home, Sweet Home, They made for good harmonizing and that's what the boys-Doughboy, Tommy, and Poilu-liked. It was fun to pick out a good alto line and hold on to the very end where the tenors would join in, higher, with some effective barber-shop chords. To get

"FORWARD MARCH WITH MUSIC"

it just right meant endless repetitions, and we have heard groups of singing soldiers play around with a song for an hour or more.

Our own Marines charged at Chateau-Thierry singing-probably yelling-Hail, Hail, the Gang's All Here, likewise a favorite with the Canadians. Tommy also liked the American John Brown's Body. All this must have been a bit discouraging to the professional song writers who were busy manufacturing songs dealing with all the timely topics the boys should have been singing about.

No one, least of all a professional songwriter, can tell just what the fighting man is going to go for. He seldom, if ever, turns to the tunes that are fashioned for him by song-smiths who, a well-thumbed thesaurus in one hand and a rhyming dictionary in the other, have studded their lyrics with such sure-fire words as "free" (to rhyme with "libertee"), "right," "fight," and so on. The fighting man seems to shy away from these songs, as well as those of the maudlin, drippy sort. In most cases, he divides his singing between well-constructed melodies he has loved and known since boyhood and strongly rhythmic,

slightly bawdy songs that are not above poking fun at the soldier himself.

Different Conditions

In the last war there was much singing. The men seemed to like to get together and shout out favorites. A lot of years have come between, but across them we can still hear jam-packed auditoriums ringing with the thrilling sound of several thousand singing voices joining in with the band we were conducting. We were rather proud of being "the youngest bandmaster in the service" and our crack outfit of over fifty professional men missed few towns along the Eastern Seaboard in those days. The concerts were fun, but the real thrill came in the evenings when the men would gradually fill the wooden, hastily built

auditorium at our



permanent camp and drown out the band, singing the songs we all liked.

From all reports, the soldiers of World War secondo are not doing so much singing. There are a number of reasons for this, For one thing, war fell on us so suddenly that, in getting ready to beat back the enemy, there hasn't been so much time for singing. A grim seriousness seems to mark today's soldier. He has a job to do and he's doing it.

What's more, music is being provided the soldiers of today in (Continued on Page 755)

So You Want to Try Hollywood?

GEORGE LESSNER

S INCE THE ADVENT of the sound-track, not much more than fifteen years ago, an entirely new form of mysterl ago. beckoned to composers, orchestrators, and ar-

rangers, Sound films require music, and those who have the knack of providing it can find interesting and lucrative employment in a field so young that its full possibilities have scarcely been explored. In the following conference, George Lessner tells exactly what is needed to get to Hollywood and stay there. Mr. Lessner is in a position to know. For the past seven years, he has been doing distinguished work in the studios of Universal Pictures, RKO-Radio, and 20th Century-Fox, composing background music, orchestrating, arranging, and gathering first-hand data on what is what, A native of Budapest, Mr. Lessner studied at the Royal Academy of Music of that city under Dohnányi, Kodály, and Siklós. He began composing at the age of seven, and four years later heard his compositions publicly performed. At sixteen he had a successful one-act opera to his credit. Since coming to America he has worked in Hollywood and, in addition, has had major symphonic works played by the Los Angeles, the Indianapolis, the CBS and the

NBC Symphony Orchestras. Recently Mr. Lessner won a commission from the National Broadcasting Company to write an opera for radio, in which music alone should make up for the lack of visual effects, emphasizing dramatic action A Conference with

George Lessner listinguished Composer and Arranger

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

of a new musical form.

motion picture music, is how to get into it. Most potential talents. musicians know that there are opportunities in the film industry, but wonder how to reach them. There is a certain element of persaverance involved, and a certain element of luck. But the chief requisite is more than ordinarily solid musicianship. Of the thousands of applicants for cent competent mastery of musical science, or- only is the music more important than it is in a chestration, composition, types, and forms. It is non-musical, but a song that is good enough to

and thus making unnecessary the constant nar- equipment is such that he can furnish themes

Background Music and Songs

"Hollywood music falls Into two categoriesbackground music and songs. Songs are generally assigned to a words-and-music team whose past performances prove their ability to turn out musical work in pictures, only those are con- hits; and since this work occurs in entirely musisidered who can demonstrate a one hundred per cal shows, the composer has more leeway. Not

> promise a hit rating may take precedence over preliminary plans and find its if the core about which much of the production music is centered. Background music-the obbligato which accompanies dramatic or emotional scenes in non-musicals-is a very different matter. As an obbligato, it is necessarily relegated to secondary place in the picture and may not overshadow straight visual and dramatic values. A song may be the center of a scene in a musical; background music may do no more than underscore or enhance dramatic values in a straight drama. This means that the composer must focus two goals: he must make his background music as effective as he can within the scope of its functlon-but he may not make it so good that it threatens to call attention to itself! It once happened that a background score was too good-lt drew notice (both critical and public) away from the picture itself. The re-

most definitely not a field in which an untried composer had a difficult time finding another asfledgeling can hope to gain experience. The signment!

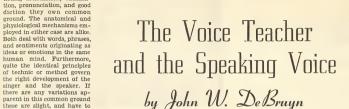
for any size orchestra (Continued on Page 754)



sult was that that particular

"The composer of background music must be

can arise in performing it are such that a man a competent or chestrator, able to handle scorings stands no chance at all unless his musical



these are slight, and have to deal with the main basic differences, that singing uses pitches more sustained and found in wider ranges Final-

THILE in many respects

and speaking are quite diverse, in the aspects of pho-

the fields of singing

netics, articulation, enuncia-

ly, there is a common cause to

improve the voices of the

vouths and adults of America,

of attention. In view of the possibilities for im-

provement, few can deny that it is poor business

by rules and regulations necessitating differentia-

tions of function, you have, we believe, every right

to consider the training of the speaking voice a

legitimate field of activity, for the very good rea-

son that you have something useful to contribute.

True, there is always danger of going so far afield

that the teaching spreads thinly over too wide an

area of subject matter. For example, ordinarily

the coaching of dramatics would not be deemed

a major project for a teacher of singing except,

perhaps, in the special aspect of tone production.

Should this danger of over-extension threaten

the individual who desires to be a "builder" in

both departments of phonation, he can, if he

chooses, find abridgement in other directions in

view of the larger opportunities for service to the

average community in developing voices either to

All in the Same Boat

the community? Already we have suggested that

the general run of voices in America can stand

attention with a view to their improvement. We

take it that the standards at this time may be

too low. But, very seriously, the question of a good

speaking voice is not one of mere cultural, aca-

demic, or social interest. The subject should be

viewed even more from the standpoint of real

practical utility. We deal here with a necessity, An

excellent speaking production has money value.

For the lack of it sermons can fail, cases be lost

in the courtroom, and big deals fall through, The

trouble underlying the meager perception of this

fact is that most people seem to be quite in the

same fix with respect to much training of their

voices in speech, and therefore not very many

Perhaps we should try to explain why a pleas-

ant speaking voice has money value. The science

known as sociology seems to teach that there

are individuals, not a few, whose unexpressed

thoughts affect the organs of speech so that the

words related to their mental ideas are uttered,

though inaudibly, through the thus stimulated

speech processes. Words, to the sociologist, are po-

suffer from excessive competition.

What are the utilities involved in this service to

sing or to speak.

If you are a private teacher of singing, not held

to attempt to kill a bad bird with two stones.

a situation that we think is quite badly in need tential mediums of social communication. Instance the person who reads aloud to himself or moves his lips while reading. We may go further and assert that the words spoken by other individuals in a parallel procedure enter the ears of at least some auditors, reach the brain structures and then contact the speech processes somewhat as we have just described. The point we make is that pathology in the voice of the speaker, such as nasality or throatiness, can to a certain degree produce an unpleasant reaction in the person of the hearer and thus succeedingly minimize the effect on the mind of a probably excellent thoughtcontent which the speaker meant to convey for a purposed result. Most people own an innate sense of beauty, and poor quality in a speaking voice cannot possibly find classification under the term "beautiful,"

We have insufficient space to draw a word picture of what can happen when the voice of the speaker has been trained to a rich and rare quality. Histories and biographies are available to prove that in more than one instance great carers have been the fruitage, in whole or in part, enjoyed by men born to speak well, or who through painstaking effort have developed themselves. Read, for example, the life of a classic case, that of Demosthenes. Fewer profit-giving ventures can be imagined than investment of money with an able technician who knows how to improve speech.

"How to go about it" is the next problem we shall attempt to solve.

The first step to be taken by the voice teacher contemplating work with pupils in speech is that of preparation. Of the fourteen or fifteen principal methods of singing taught within the last three centuries, according to compilations made by this writer, one is the approach from speech. or, better stated, the liaison between song and speech.1 To understand and to employ this particular method by no means intends that the voice teacher who is also to stress speaking must give up any other favorite major procedure. Any

1 See "The Oldest Authentic Voice Method," by the author, found on pages 367-368 of The ETUDE, June, 1938.

VOICE

method that can produce a beautiful result either in singing or in speaking is to that extent correct. The basic principles in such result, from methods that would seem diverse, are quite identical although not always understood as such. The difference in successful methods is largely that of the approach. The teacher should read books on the subject of song in relation to speech, such as: "Resonance in Singing and Speaking," by Thomas Fillebrown: "Caruso's Method of Voice Production." by P. Mario Marafloti: "The Singing of the Future," by David Ffrangcon-Davies: "Vocal Exercises on Tone Placing and Enunciation," by J. Michael Diack; "Song Studies," by J. Michael Diack: "The Voice in Speech," by Clara

Kathleen Rogers; "English Diction in Song and Speech," by Clara Kathleen Rogers,

Methods of advertising suggested are circulars. talks to organizations, and success from pupils. The mailing lists of the teacher of song and speech contemplate every individual who must employ his speaking voice in any way to help find his sustenance, and whose income will permit the affording of lessons. We mention specifically lawyers, clergymen, salesmen, saleswomen, sales managers, private secretaries, public school teachers, college and university professors, and any other speakers who broadcast over the radio. or otherwise address audiences. Young people of good family and social connections often are found solicitous about the quality of their speaking.

Singing teachers have been known to cure, by ordinary voice work, such defects as the unchanged "falsetto" voice carried over into maturity, as well as stuttering and stammering. Seek out such. But you are wise to do so only with a physician's approval. In talks before organizations like civic clubs you will be helped by the use of a blackboard on which you can make diagrams to explain your principles. If you keep to a statement of principles both in circulars and talks, you will avoid creating opposition in any who in advance of their getting help from you are not aware of their vocal sinning. If you can succeed in developing to a marked degree any persons of prominence in the community, they will advertise you among their associates. Group classes may be arranged for those not well able to pay for private

The following exercises assume that the pupil in speech has not before had instruction and is "raw" material. To simplify matters, bear in mind two "waves" of tone, one operating through the regions located above the two palates and the other extending from the larynx to the lips. These two "waves" in isolation give inadequate tone. Their proper combination tends to make for complete and beautiful tone.

Projects and Exercises

Project I. To free the soft palate and give sensation of the back head, or naso-pharynx.

Exercise: Near a pitch like Middle-C of the piano (men an octave lower) firmly articulate Lee," Repeat several times. But do not overpractice this syllable or (Continued on Page 748)

JACKIE COOPER AND BONITA GRANVILLE

Stars of RKO Radio Pictures' musical "Syncopation"



Does the picture of Haydn conducting in the Esterhoxy Palace give meaning to the performance of the Songta that he wrote in this palace?

TOUTH IS HOURLY clamoring for a new Bill of Rights. It calls for a fascinating interest in all its undertakings which seems to throw prismatic lights upon the gay hours of childhood and the happy "teen" years.

Miss Carlton handed Jane a new piece. "For the next lesson," she directed, "you may start practicing on the first page." Reluctantly Jane glanced at the title: Adagio from "String Quartet in G minor," by Haydn. Stuffing the music indifferently into her brief case, she walked listlessly out of

Can you blame her? No, of course not. An assignment given in a tone so matter-of-fact and devoid of inspirational value will not arouse ambition. How could Miss Carlton have stimulated interest in this delightful classic? By helping Jane to get into the spirit of the composition before asking her to start the drudgery of technical mastery. The words Adagio, String Quartet, and Haydn, did not create any mental image in Jane's mind. But they could easily be made to do so.

Most of Haydn's quartets were written while he was Musician to the Court of Esterhazy. An imaginative teacher would describe to Jane the candle-lighted music room in the rococo palace where musicians under Haydn's direction played to aristocratic audiences dressed in periwigs and satin finery. Doesn't that add color to the dull words Adagio, and quartet?

Let us consider some of the ways a teacher can add glamour to assignments.

Biographical and Interpretative Approach

It is helpful to tell the pupil something about the life of the composer. Not a long, biographical lecture consisting of unimportant dates and statistics, but interesting human information which bears upon the composition to be studied. If historical or interpretative notes of this kind are printed on the edition of the composition being used, try to end your remarks with a question, the answer of which can be learned by reading the editorial comments. Unless you awaken the curiosity of the pupil in this manner, she may not bother to read the printed matter. If you do not know the circumstances under which a piece was created, tell outstanding facts about the composer's life, and discuss briefly the characteristics of his style found in the music under

Less important composers present more of a problem, because it is difficult and often impossible to find anything about them. In such cases,

Glamour and Color in Music Study

How to organize Class and Club Programs that Stimulate Interest

by Helen Oliphant Bates

cover for yourself the tonal message. You will find much of this color background in "Music Masters Old and New," as well as in carefully outlined composer programs. Audiences always like programs devoted to the works of one distinctive master and appreciate biographical notes.

Hearing an entire composition before practice is begun on sections stimulates the aural appetite in the same way that seeing a tempting dish piece for a pupil or let him listen to a victrola record, or call his attention to a forthcoming radio broadcast, his musical being will long to recreate the lovely rhythms and harmonies that delight his ears. The general impression gained in this way will give him a goal toward which he can work with zest.

Other Interesting Methods of Approach

Rhythmic introductions are effective. If you first ask a pupil to tap the rhythm on a tambourin or tom-tom as you play the piece, it will be easier and more enjoyable for him to learn to play the

Discussion about a piece will frequently excite

you will have to dig deeply into the piece to dis- curiosity. Take the number. The Bees' Lullaby, by Frances Terry, in the July, 1938, ETUDE. What a novel title! Start conversation with questions like these: "Have you ever seen a bee baby?" "Have you ever heard a bee's lullaby?" Soon interest will rise and the child will be ready to practice his part of this descriptive duet.

Correlating an assignment with something familiar, such as a current happening, increases its attractiveness. For example, if a near-by town makes us wish to eat the food. If you will play a is preparing for a celebration, talk about the anticipated event. Then assign A Village Festival, by Frederick Williams. When the circus is coming to town, give The Clown, by Carl Wilhelm Kern.

Some music teachers make no effort to relate their instruction to that of other educators. Through this indifference they miss a dramatic opportunity, since by collaborating they could have vivid backgrounds staged for them. The music teacher should talk to her friends among the public school instructors, and ask pupils about their school work. When a class in social studies is busy with a project on Holland, the music teacher may find it advantageous to assign some such piece as Little Dutch Dance, by Helen L. (Continued on Page 752)

THE ETUDE

MERICAN MUSIC LOVERS need to cultivate a concept of style," said one of our foremost orchestra conductors recently, in addressing a convention.

All that matters is music and the styles of interpretation appropriate for various kinds of music. Style has come to be associated, wrongly, with individual performers, conductors, instruments, or groups, rather than with the composers whose music is at stake. Crooners drool over military music; conductors distort and romanticize Bach: dance-band "maestros" flatten out the classics into vulgar "hits," and all these crimes against taste are condoned by saving, "That's his (the performer's) style!" Now this tendency has reached the world of organs and organists.

This article, therefore, raises three questions regarding style in organ building and organ playing: First, what is this distinction now made between "classical" and "romantic" organs? Second, what is the historical relationship between organ and orchestra? And finally, can we not apply the same criteria to the organ that are applied to other musical instruments? These criteria embrace the power to interpret all styles of music, and the adaptability for mingling with other instruments and voices in ensembles, for

I, "Classical" and "Romantic" Organs

Much ink has been used to explain the differences between "classical" and "romantic" music. Yet music is not worthy of the name unless it is both "classical" and "romantic"; that is, unless it has what we call "classical" form, together with "romantic" expressiveness. When an unimaginative composer or performer gives us music according to "classical rules" made by pedants, the result may be as correct as a skeleton, but it son makes thrilling crescendos and diminuendos of gadgets in the sound-effect room,

with breast-heaving vibratos lusciously harmonized, the effects may be very "romantic": but unless it all hangs together with melodic line and rhythmical balance, the result is not music. Every work of art must be selfcontained in form, but at the same time productive of emotional effect.

Fundamental Differences

Today this problem is manifest in organ building and organ playing as never before. On one hand, we have "classical" organs, modeled after the instrument built by Harrison for the Germanic Museum at Harvard University; on the other hand, we have the "romantic" organ of the radio and movie theater.

The purely "classical" organ. like that of Bach, has all of its pipes exposed. No dynamic variation is possible as long as the organist plays on the same sets of pipes. The purely "romantic" organ, on the centrary, is en-

closed in its entirety, with no pipes visible at all. The box walls which surround the pipes are of heavy construction. When the swell shades are closed the tone is pppp, and when open, a grand fortissimo "raises the roof."

The tones of the classical organ are bright, clear, and silvery. The color is "pure organ tone," with no attempt to imitate other instruments, but with emphasis on the upper partials rather than The Modern Organ in the Music World

by Warren D. Allen

THE ETUDE is pleased to present the first of a series of articles upon the modern organ by Dr. Warren Dwight Allen, famous organist, musicologist, and teacher, Professor of Music and Education, and Chairman of Division of Music of Stanford University, California. Dr. Allen was born at San Jose in 1885, and studied at Stanford University, the University of California, as well as in Berlin and Paris. He received the degree of Ph.D. from Columbia University,-EDITOR'S NOTE.

on fundamentals and heavy basses. The romantic organ is at the other extreme. Not content to be an organ, it attempts to imitate the inimitable orchestra, with shimmering "strings," sobbing vox humanas, bubbling French horns, flutes of all kinds (hooty, tooty, and cutey); trumpets, trombones, tubas, celestas, harps, and all the utensils will be just as dead. When a very emotional per- of the orchestral battery and the endless variety



WARREN D. ALLEN

To say that the classical organ is incapable of expression or that the romantic organ is incapable of formal beauty would be wrong, or only partially true. When a sensitive artist like E.

ORGAN

Power Biggs or Carl Weinrich plays old music on the classical organ, we hear the clarity of singing voices, the exquisite curves of well-phrased melody, the accents made by long tones preceded by short ones which seem softer, and all these are highly expressive. To play Bach expressively without pumping a swell pedal is an art which every organ student should aim to cultivate. Unfortunately, however, the purely classical organ, under the hands of the average organist, would be nothing but a box of shrill whistles. Even Biggs and Weinrich cannot play modern music on it. Old polyphonic music is fine on a classical organ, because all the voices keep moving. Music in chordal harmony is monotonous, and the soloaccompaniment style is well-nigh impossible.

Artistic Restraint Needed

On the other hand, the romantic organ usually can be played with artistic restraint. By not using certain portions of the organ and by selecting stops judiciously, a skillful organist can play some old music much more effectively than would have been possible on Bach's organs. The master's poetic choral preludes often seem to cry out for the colors and dynamic variation of the modern organ, which Bach could not command in the instruments of his day. And the romantic organ at its best is necessary for the colorful organ music of modern times, the masterpieces of Franck, Vierne, Karg-Elert, Leo Sowerby, Seth Bingham, and many others, The "classical" organ rules out all this music. Nevertheless, the romantic organ is usually a sad affair. It moans and groans, sobs out melodies which were originally intended to be cheerful, and with tremolos working at top speed in every swell box, the poor listener is kept in a continual dither. In many churches the art of serene worship has been lost, thanks to the yammer-yammer of continuously emotional stops, alternating with the muddy lugubriousness of too much 16-ft, tone and suboctave couplers. On purely romantic organs the bright clarity of old polyphonic music is as impossible as is modern color on the purely classical

To understand this (Continued on Page 750)

Your editor is most pleased to present the first of two articles by the eminent young choral Klein at Newcomb College and Tulane University, New Orleans, Louisiana, is nationally recagnized, not only for outstanding performances but also for the excellent repertoire contributed to the field of choral literature.

In this article Dr. Klein discusses program building and its effect upon the music education charal field. Next month our author will present a list of materials for high school and college choral groups.—Euror's Note.

HE PHENOMENAL GROWTH of choral singing in our schools and colleges is common knowledge. The few choral organizations of recent decades have multiplied to the extent that every school now has its glee club or chorus. The pioneers of music education and those who are active in this development are worthy of the highest tribute, for without their foresight and unwavering interest in the attainment of an ideal, this growth would not be possible. It is not at all uncommon that choral singing should flourish in a country like ours, a nation where unbounded youth and enthusiasm make it possible to accomplish the apparently impossible. In music education as in all other phases of American life, success has been secure because there is no concession made to failure or defeat.

Now that we have accomplished this apparent success in the organization of choral groups in our schools and colleges, let us analyze the aims and objectives that have been the motivating force in most cases. The following statement may seem a bit strong, but it is our opinion that in many instances the lofty values of choral singing have been diminished to student and conductor exploitation, thus banishing all hope of realizing the subtle cues to richer life that would be apparent through the religious study of the great music that is our cultural heritage. The choral director must project his thinking beyond a mere concert program if any of these values are to be realized. Too many of our schools have placed the choral groups in the same category with its athletic teams; in other words, making their purpose that of excelling in their locality, to the educational detriment of the students. There is no doubt that competition for excellence will do much to motivate the development of any music group (the contests and festivals have proved this point), but competition should be considered as incidental to the study and appreciation of the master- . pieces of choral literature, past and present.

The Point of Departure

What then should be the point of departure for the choral teacher in school and college? The answer is MUSIC! This answer can be meaningful only to those teachers who have a genuine and impartial interest in good music and an appreciation of our cultural heritage. To realize its import, the person who would direct choral music should have an insatiable desire to seek out the best literature that has been produced by the old masters, and should have, as well, a sincere and honest approach to the music of our own modern production. He should be sensitive to its correlation with the other arts, and conscious of the place it held in the scheme of life at the time of its composition.

It would be dangerous for anyone to feel that the mere reading and study of the great masterpieces would be sufficient. The choral teacher should be competent in many ways. It is abso-

Music or Show

by Maynard Klein



MAYNARD KLEIN

lutely necessary that he should be a thorough, practical musician, and that his working knowledge of harmony, counterpoint, analysis, and sight-singing is beyond reproach. He should possess all the attributes that make possible practical musical production. His knowledge of the many problems of voice production and choral training should be unquestioned. (The various he should try sincerely to evaluate his ability in successful methods of organizing choral groups are dealt with in detail in any number of books his judgment, but he should never deem it as that are easily accessible to the choral aspirant.) final, for his taste will develop to a higher plane If he is sure that he possesses this practical mu- as thoughtful study progresses. sicianship, and if he has also a pleasing approach and a love of people, he is ready to go to the basis of the whole problem-musical background,

It is right here that the trouble begins, for the apparently talented person described above will find it very simple to approach an easy success without doing the things that we hold important schools. He will present good "shows" that seem effective at the moment-he will get an immediate response from the choir by selecting music that is "catchy" and falls in line with the demands of entertainment. Arriving so easily at this type of success, he is sure to deem it unnecessary

> BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

to go deeper into the study of literature. But it is only through careful research in the field of choral literature that this "talented musician" will find his true salvation and in turn, the musical salvation of his students; for, however well the chair may sing, the important question to be raised should always be, "What did they sing?" And then the question "How did they sing?" When the choral director possesses this something called musical background he may be sure that both questions will receive favorable answers. There is no substitute for a truly musical program presented solely for music interest

How should he go about getting this intangible background? It is not to be had from a publisher's catalog! The music catalog is a most important device for the choral director only when he has the musical background sufficient to use it in the proper way. The choral teacher should begin by admitting the fact that he knows but an inkling of the great amount of literature that is available and then he should begin a systematic program of historical research and study of materials that are so easily procured at this time Study of social as well as musical history, study of the allied arts and reading of the literary masterpieces should be the point of departure for an appreciation of the values of great choral music It may seem discouraging at first; for the teacher will suddenly become aware that he knows so little of the great music from which he is to choose in building the repertoire for his students. This, however, should not be the time for despair; it is the redeeming realization that makes growth possible. He will then gain a proper perspective for a cue to humbleness before the great. It is only then that he will be able to worship great art as a religion, and only then that his love of beauty will begin to be felt by the students. This is no shallow thing, such as the presentation of a program before a civic group; it is, rather, the unleashing of an inner drive to express something greater than self, an expression made possible through the minds of great masters.

How will the choral director know when he has found music that will call for the best that is in him and his students? Only through sincere study and an uncompromising love of an ideal. He may say, "Good music is the music that I like"-but selecting at the moment. He should have faith in

With the relative attainment of a musical background and an urge to sing and teach the works that have become the artistic property of the choral director, the whole problem of choral organization must be treated in a manner different from usual. He will no longer say. "I have a glee club; what music should I get for them?" Instead, as the greater alm of the choral program of our he will say, "There is such a great fund of music that must be given a hearing that we must get together and sing." He will then gather singers to express something greater than themselves through the music rather than merely to prepare them for a concert, a trip to a contest, or to entice them with a key or some other trinket that has no bearing on sound music education. These trophies should have a place only after the true aim is realized. For example, he will then gather a group of singers to sing madrigals, not because it is the "fad" at the moment, but because he loves these works in relation to their meaning to him in the whole scheme of (Continued on Page 756)

THE ETUDE

ERIOUS band musicians are endeavoring, in every way possible, to increase the dignity of their medium, to widen the scope and literature of the symphonic band movement. so that the programs of this type of ensemble may compare in musical value with those of any other type of symphonic organization. It was with this purpose that the following experimental work was carried on in the symphonic band and in the classes in brass and woodwind ensemble at the Institute of Musical Art of the Juilliard School of Music.

The basic hypothesis worked upon was the idea that a combination of instruments could be found, within the limits of the symphonic band, which could directly represent the string choir of the orchestra. Obviously the clarinet section suggested itself here, as this valuable choir is already basic in the modern symphonic band in which it carries much of the body of the orchestral strings.

In support of the conviction that the clarinet section in itself could serve as a complete wind orchestra, corresponding to the string orchestra. was the success which had been achieved by using this section as a complete choir in the classes in woodwind ensemble at the Institute of Musical Art. In these classes a clarinet ensemble had been developed which played music written for string orchestra, and in most cases played it directly from the original string parts. Depending on the original key, the B-flat instrument players read either just as written, thereby transposing the concert key of the piece down one whole tone, or transposed themselves, thus placing the piece in its correct concert key.

The Clarinet Ensemble

The clarinet ensemble, as it was set up in these classes, consisted of B-flat clarinets, bass clarinets, and a contrabass clarinet. The first violin, second violin, and viola parts were taken by B-flat soprano clarinets; the violoncello and bass parts by bass clarinets and contrabass clarinet, respectively. The alto clarinet was not used, although there is no reason why an organization which ordinarily uses one or two of these might not add them to the viola line. The ensemble of clarinets just described was able to render certain string orchestra pieces with genuine distinction. Naturally the pieces played in this way had to be selected with great care, for it is obvious to anyone who has the slightest knowledge of orchestral instruments that not all pieces written for string orchestra would be suitable for this direct adaptation. The balance was surprisingly good, even though it was necessary to rely on two bass clarinets and a contrabass to balance the rather large choir of B-flat soprano clarinets. In rehearsal rooms and in the small recital hall of the Institute this bass was perfectly adequate, Later, in the large concert hall of the Juilliard School, it was necessary to amplify the bass somewhat. With this ensemble, supplemented by a piano playing the cembalo part, public performances of the "Concerto Grosso in G" by Handel, and of the "Christmas Concerto" by Corelli were given at the school. In class, other works were tried out and played, many with a high degree of success.

The viola line was the one which, as may well be imagined, caused the greatest difficulty. It was amazing to note how quickly the entire section of clarinets improved in the transposition of the violin parts. As a matter of fact, we have become convinced that if the director grades the work properly and proceeds slowly, carefully, and with infinite patience, this group method is an excellent way to teach transposition and

The Band as a Medium for Symphonic Accompaniment

by Arthur H. Christmann

Technician, Fifth Grade

Arthur Christmann was Lorn in New Yark City of a long line of musicians, his father baving been r member of the New Yark Sympkony and New Yark Philharmonic Orchestras. His musical education began with the pinan of the age of live, and later he studied at the lastitute of Musical Art and of the Julilland Graduale School, teking his \$3.5 and A.M. degrees of Columbia University, At the Julilland Graduale School he held a Fellowship in the Conducting Class under the later Albert Stoessel, and from the Institu tute of Musical Art he received his Artist's Diploma, as well as the annual Morris Loeb prize of one

thousand dollars for excellence in scholarship.

Since 1934 he has been on the faculty of the Institute of Musical Art of the Juilliard School of Music, where he teaches clarinet brass and woodwind ensemble, and is conductor of the symphosic band. He has played first clarinet with many orchestras in and about New York, including ten seasons with the Chautauqua Symphony Orchestra and ten with the Worcester Music Festival Orchestra. In addition, he has found time to direct several charuses and community archestras in New York City. At present Mr. Christmann is an leave of absence from his regular duties for military service, serving as solo clarinetist in the U.S.M.A. Band at West Point .- EDITOR'S NOTE.

to insure sufficient practice in it. The viola part. on the other hand, is quite another story and requires special treatment. If the piece was to be rendered in the original key, the B-flat players transposing their own parts one tone higher, then the viola part could be read as if it were bass clef for the B-flat clarinet, with the proper correction for accidentals, of course. Actually the player reads bass clef on the soprano B-flat clarinet exactly as if he had a bass clarinet in his hands; that is, the middle line C of the viola,

was fingered like

on the bass clarinet, with the thumb and first two fingers of the left hand. It was found advisable, therefore, to place on the viola part those students who were already the most fluent in their reading of the bass clef. In cases where the B-flat soprano clarinets were reading their own parts exactly at the pitch written, thus transposing the piece one tone lower in concert key, it was found most advisable to write out the viola part; otherwise the student who could not read viola clef would be forced to read it as treble clef, transpose one tone higher and an octave lower and make the proper correction for accidentals, a process which would be just a little too complicated to be comfortable for anybody

BAND and ORCHESTRA Edited by William D. Revelli

A Slight Drawback

Using B-flat soprano clarinets for the viola part has but one slight drawback. It will be noted that the clarinet lacks the lowest two semitones of the viola, C and C-sharp, concert. It was found, however, that these notes occurred very infrequently, and when they did it was always possible to make a slight alteration or adaptation which never destroyed the integrity of the composition. If this problem should ever become acute, as, for instance, in a solo for the viola which would be impaired by any change of register or notes, it would indeed be a time when the use of some E-flat alto clarinets in this section would prove a great boon, A few B-flat clarinets with the low E-flat key would also help, or a few A clarinets in the section, especially if one or all happened to have the low E-flat and would completely cover the range of the viola. In this case the players having the A clarinets could change to them just for this passage and immediately thereafter change back to their B-flat instruments.

Out of all this clarinet ensemble work grew the idea of experimenting with symphonic accompaniments for practical public performance. The first accompaniment attempted was that of a concerto for a wind instrument, the "Horn Concerto in E-flat," Köchel No. 417, of Mozart. Here, in addition to the string orchestra basis, Mozart has scored for the traditional two horns and two oboes. These could well have been rendered in their original instrumentation, but it was decided, in so far as the performance was to take place in the large Juilliard concert hall.

to build up the intensity-scheme one degree, so to speak. In accordance with this idea, a flute was added to each of the oboe parts, to play with the oboe and thicken the sound slightly, and trombones were used instead of horns. As the horn parts were in E-flat and did not lie very high in range, it was easy for the trombones to play their parts by reading from the original horn music, playing as if the horn parts were in bass clef and transposing up one octave. (In the light of future experience it is very likely that this building up of the intensity-scheme would scarcely have been necessary, and the wind parts of the original would probably have been even more effective in their original instrumentation.)

The Mozart "Concerto" thus arranged and adapted came off quite effectively at the concert, and we have an excellent recording taken during this performance. There were a few places where the highest clarinet voice, with the brilliant clarity of that instrument in certain registers, tended to obscure the more sober middle register of the solo instrument, but this was not so noticeable or serious a fault that it could not have been easily corrected at subsequent performances by a little more attention to balance, and by a reduction of the number of players on the upper part.

For the Larger Concert Hall

The significant adjustment which performance in a large concert hall made necessary was addition to the bass line, which was found to be insufficient when carried by the two bass clarinets and contrabass clarinets alone. A tuba was added to the 16' bass and a baritone to the regular 8' bass. Later, however, the baritone was replaced by a baritone saxophone. Strangely enough, although it would have been difficult to foresee this the baritone did not blend too well with the reeds, although the tuba served its purpose admirably. Its broad but unobtrusive tone gave the ensemble just that breadth and symphonic richness which it lacked,

In later performances and experiments it was found that almost any bass instrument with a blending and unobtrusive tone could be used to reënforce the bass and contrabass line. At various times bassoons and contrabass viols were added, and all served the purpose splendidly, The chief requirement is that the bass line be built up in volume so that it has parity with the upper lines, and that it have sufficient heaviness and breadth to enrich the entire structure. The mere presence in the ensemble of an instrument of the 16' pitch is some guarantee that the latter requirement will not be entirely overlooked, but it was found in our case that the presence of one tuba, and probably of not more than one, was a sine qua non.

Carrying out the same principle, theoretically it would be possible to add other instruments to the other lines if desired, provided always that no one line become over-prominent and that no instrument with a strident or over-reedy tone be added. Such instruments will stand out individually and will never blend, Saxophones, E-flat, alto and B-flat tenor, could, for instance, be used to reënforce the second violin and viola lines; but there is grave danger here, since every symphonic band leader knows how few saxophones are played with sufficient blending quality to fit into a symphonic ensemble at all. Flutes can form a very good addition to the first violin line,

especially high for the clarinets. However, if there are too many of these high passages, that particular concerto had best be avoided for purposes of this treatment. In our work at the Institute of Musical Art of the Juilliard School of Music we always kept the three upper lines pure ciarinet tone. Experiments were often tried at rehearsals, however. One of these was the addition of flutes to the upper line, as noted above. The resuit was favorable, but the device was never used at a public performance.

In concert accompaniment, a prime requisite is that the instruments doing the accompaniment do not cover the soloist. This should be especially remembered when dealing with the less transparent timbres of wind instruments, and in this type of adaptation the conductor would never be forgiven if, in rendering the accompaniment on wind instruments, he "snowed under" the soloist. This requirement would favor a small but competent ensemble. At a subsequent performance of the Bach "D-minor Piano Concerto," only the very best ciarinetists in the school were used, and only two players were placed on each of the upper three parts. The bass was kept in proportion. These selected players had such highly developed embouchure controi that, when occasion demanded, they could render a tone so soft that the most delicate nuances of the piano soloist could be distinctly heard. There is no reason why, if the conductor is sufficiently demanding, an ensemble consisting largely of competent clarinets cannot render one of the softest sound textures conceivable, for the instrument is noted for its ability to do this, and many instrumentation treatises bear eloquent testimony to this characteristic. At no point in the Bach "D-minor Piano Concerto" did the soloist have to force his tone in order to "come through," and at no time did the ensemble

In the case of our work and experiments in this field all these accompaniments were played directly from the original orchestra parts, the players themselves transposing, although this is only a secondary feature of the idea. True, our students derived from the experience great benefit in reading and in transposition practice, but the chief value and the important thing was that we were enabled, with a minimum of change, to present some of the great masterpieces of earlier concerto literature on a symphonic band program. Using only the instruments which seemed desirable, and not feeling it necessary to employ all the brass and percussion of the modern band, we were able to produce a consistent texture which at least simulated the steady body of string tone which was so basic in all of these early concertos. The director who would like to try this sort of thing for himself, but who does not feel that his players are up to the transposition involved, can easily provide transposed copies for them and still do less work than if he were to make a complete arrangement of the work. This is especially true if he takes advantage of one of the numerous, excellent, modern processes of music reproduction for duplicating identical parts.

Some Limitations

There are, of course, many limitations in this type of adaptation. In the first place, only a limited number of concertos are practical for this treatment. They must be in certain keys. On the whole, only works in simple flat keys, and perhaps the very simplest sharp keys, ought to be considered. In this restriction the small ensemble is not much worse off than the entire band,

especially if there are any passages which lie which is always more comfortable in flat keys However, in the small ensemble there is so much more of the transparency of chamber music that any passagework muddled because of the presence in the signature of too many sharps (or flats) will stand out in ugly nakedness

Closely related to the consideration of key is that of the style of writing for the original strings. The conductor will do well to stay away from any concerto in which there is a predomi nance of writing which is strictly idiomatic for strings and which cannot possibly be made to "come off well" on woodwind instruments, This category also includes passages which, in range lie well outside the effective upper limits of the clarinet. An occasional passage may indeed be changed in some minor way to suit the woodwind instruments, or even be transposed to lower octave, but this privilege certainly should not be abused.

Closely related to this question is that of the whole general style of the piece selected. The method of adaptation which is the subject of this article is not at all suited to the more brilliant, modern concertos. If these are to be played it would be far better to make arrangements for the full band. Its brilliancy and resources are needed here. As a matter of fact, full band accompaniments for solos and concertos are nothing new. Those who have heard the concert work of the United . States Military Academy Band at West Point will recall with pleasure the many excellent symphonic band transcriptions of concertos which have been made for the distinguished artists who have appeared with his organization by its able director, Captain Francis Resta. This technique of direct adaptation of the accompaniment is far better suited to the older concerti, in which the strings form the main, if not the only, body of accompaniment, in which the woodwinds are used conservatively. if at ail, and in which there is no heavy brass. Such composers as Bach, Handel, Mozart, Haydn, and their contemporaries are best for this

Finally, many will object to the monotony of color which is inevitable with such a smail selection of wind instruments. The validity of this criticism cannot be denied, and the only answer possible is that this combination has practically the same relationship to the symphonic band as the string orchestra has to the full orchestra. Lacking all of the contrast of the full orchestra, the string choir still possesses a milder beauty and a charm of its own, and achieves some variety within itself. The same may be said for our wind-accompanying ensemble. Lacking the variety of the full band and even the flexibility and transparency of the string orchestra, the playing of an ensemble such as this, if clean, intelligent, sensitive, and eloquent, will still have much to recommend it, even to serious lovers of music who will see in it one device for extending the scope of symphonic band literature. In addition, one must not overlook the fact that this simple and direct technique of adaptation would actually make available many more concertos for all types of instruments on symphonic band programs, a circumstance which, in itself, would add immeasurably to the variety of these pro-

With all these limitations just discussed, our feeling is that there is still much to be said on the positive side. The ease and availability of this type of accompaniment should place within the range of our better band organizations a practical method of expanding the scope of the concert program. In addition, the training which the participating players or (Continued on Page 757)

ODAY it is realized, as never before that the first five years of a child's life are of extreme importance to his later development, that the influences and environment surrounding him during this period tend to form habits, reactions, and thought-processes which remain, with more or less modification, throughout mature life. The first year of music study bears relationship to a child's later musical development-a fact which some teachers and far too many parents take into little account. This lack of perception is one of the main reasons why so many children-estimated as high as fifty per cent-give up studying before they have passed the elementary stages.

A witty Frenchman once said that a child's first enemies are its parents. The idea may at first seem fantastic, but nevertheless it calls for some thought; in the field of music, and especially of violin study, there is more than a grain of truth in it-though the parents are certainly motivated by the best of intentions. No doctor. no school, is considered too good for Jimmy; if he wants to play the violin, however, his fond parents are likely to think that any teacher is good enough for the first year or two-the chief considerations usually being that the teacher live nearby and that his price be low enough. Most emphatically it must be said that this is a mis- reminded her that her lessons were quite an ex-

taken idea; if the child shows a musical instinct and a desire to study, the best available teacher is none too good. This does not necessarily mean the highestpriced teacher: rather, it means one who has a gift, inherent or acquired, for arousing the interest and inspiring the musical imagination of children. It may be a young woman but a year or two out of the conservatory, or it may be an elderly man with years of experience behind him. Whoever it is, the parents must seek out this teacher by careful inquiry, asking advice of those who are familiar with the musical life of the town.

Once the teacher is selected, the parents should co-operate with him as fully as possible, giving him all the information he needs regarding the child's likes and dislikes, traits of character, outside inter-

is in their power any suggestions he may make regarding help with the child's home practicing. During the first year, parents and teacher should see each other fairly frequently for the purpose of solving the problems which will inevitably arise on both sides. This will bring about a mutual understanding and confidence which wili make the tasks of both teacher and parent much easier. Moreover, the teacher will want to be kept well informed as to the pupil's attitude towards

The First Year

How It Can be Made Interesting for the Young Student

by Harold Berkley

his music study-which at home may be quite different from what it is at his lessons. Such was the case with twelve-year-old Mary. She was very talented and loved her lessons-but she hated to practice. One day her mother seriously

> pense and that it was her duty to practice well so that she could get the most benefit from them, "Oh dear." said Mary, "I do wish I had money of my own to pay for the les-

sons-then I wouldn't need to practice!" Responsibilities of the Teacher

So much for the responsibilities of the parents. Let us look at those of the teacher. and examine the means by which he may best carry them out.

Certainly, the basic responsibility of the teacher is to develop to the best of his abiiity the child's innate musical gifts, and gradually engender a love and understanding of music. How this may best be done must vary with the temperament and training of each teacher, and with every individual pupil. Much has been written on the sub-

ject: to do justice to ests, and so on. They should carry out so far as it within the limits of a single article is obviously impossible. However, a few interesting points

can be discussed and some suggestions made. Notwithstanding the opposition likely to be met with from parents who wish their children to start immediately on the path that will make

-be spent on preliminary training in the rudiments of music, and on elementary ear-training This will make the task of the violin teacher much easier, and the early violinistic difficulties of the pupils much lighter-for he will be able to give his mind to playing the violin without. at the same time, having to learn notes and intervals. This preliminary work should be done at the piano. The child may be taught to recognize the

them Kreisiers or Heifetzes, the teacher should

insist that from two to four months-depending

on the quickness and natural ability of the child

notes on the keyboard, and to play and sing them before being shown their pictures on the staff. Furthermore, he should learn the difference between a whole tone and a half tone; he should become familiar, by ear and on the staff, with all intervals up to the octave; and, by no means least important, he should know the relative values of the various note-signs and rests, and the elementary rhythmic combinations-such as 2/4, 3/4 and 4/4.

The means by which these essentials can be taught are many and various; each teacher will have his favorite approach. What is important, however, is that the teacher avoid committing himself to the use of any one method; every child has a pronounced individuality, and the teacher must be ready to modify his approach according to the needs of each pupil. In other words, he must have method, but not one particular method. This applies not only to instruction in the rudiments of music, but also to the instrumental teaching which comes later.

The Game Element

With very young children, the teaching of elementary solfège should be made into some sort of a game, for this is the easiest way to hold a child's attention; however, as soon as interest has been awakened, the game element should be gradually eliminated and the genuine musical values substituted. As early as possible the pupil should be encouraged to think of musical signs for what they actually are, and not merely in terms of something else. Notes, at first, may be birds perched on telegraph wires, but very soon they must be recognized as signs which represent actual living sounds. The use of similes is, of course, of the utmost value through the whole course of teaching, but the simile should be referred to the music, and not vice versa.

Another essential in good teaching is that each new term be explained clearly as it comes into use. For instance, the pupil should be told that major



THE FIRST STEP

This is a baby picture of Robert Virovai, the Hungarian violin virtuoso, Born March 10, 1921 in Daruvar, Jugoslavia, he made his American début at the age of seventeen with the New York Philharmonic. Note that in the accompanying article Mr. Berkley advocates teaching the third position first

> VIOLIN Edited by Harold Berkley

THE ETUDE

Music and Study

means greater, and minor means smaller, that the major scale is so named because of the greater interval between the first and third notes: and the minor scale because of the smaller interval between these notes.

When the time comes to begin lessons on the violin, the teacher must decide for himself a question which may seem somewhat revolutionary: Should this pupil be started in the first position-or the third?

All teachers know the difficulty most children find in attaining a correct shaping of the hand in the first position, a difficulty greatly increased if the child has short arms and fingers. It is. indeed, a highly unnatural shape for the hand and arm to take and both have to be gradually trained to it. Discussing the problem some years ago with a group of my students who were teaching beginners, I suggested that they start all short-armed pupils in the third position. This they did, and favorable results were so immediate that the question arose whether it would not be advisable to start all beginners in the third position Experience has proved that many dolorous hours can be avoided if this is done.

So far as I know, there is not in print a book of third-position exercises suitable for the pupil who is just beginning to play. However, with the aid of manuscript paper and a little thought, no teacher should have difficulty in producing exercises sufficient for the needs of his pupils. The preliminary open-string exercises can be studied from the violin method the teacher intends to use, and while studying these the pupil should be encouraged to rest his left hand at the shoulder of the violin. This angle of the arm and hand brings about fairly naturally the shaping necessary for the third position.

First Position After Third

Practice in the first position may begin as soon as the student is able to play (in the third position) quarter-notes on all four strings with a nicely rounded hand; also-this is important -when he can play, slowly, with his first, second, and third fingers while holding the fourth finger on the next lower string. The value of this exercise lies in the fact that it trains the hand to the extra turning necessary in the first position. To start with, the transition from the third position to the first should be made with the fourth finger, so that the note arrived at may be tested at the unison; or with the third finger, when it may be tested at the octave.

One of the best means of encouraging a child's interest in violin playing is to make him aware of his tone. Practically all violinists-even young ones-find tone the most personally interesting element of their playing, and the teacher who can develop this interest in his pupils is not lkely to find them dropping out for lack of incentive. The imperative need for good intonation must always be kept before the student, of course, but he must also be trained to realize that a note which is played in tune with a poor tone is just as much a failure as a note played out of tune with a good tone. For this reason, the teacher should strive to develop and improve tone as soon as a steady bow can be drawn. For the same reason, he should make it his business to use the best tone at his command whenever he demonstrates for the pupil: a child's ear is very ly trying; there are, however, few youngsters who sensitive, and the influence of the teacher's tone can have a profound effect. The development of a good tone carries with it the necessity for a right approach to each budding individuality

bowing will rarely it ever produce a pleasing tone quality. Unfortunately, the teaching of bowing is often neglected, after the first few months, in the interests of left-hand technic. This is a pity, for if more care were taken with it, there would be more satisfied and interested violin

The material a teacher uses is an important factor in determining the attitude of a student; he should, therefore, have a wide acquaintance with the teaching material that is available. It is by no means a good plan to use the same set of books for all young pupils. A child who is sensitive and self-conscious-the two qualities often go together-may at first make quite slow progress, and if he finds he is not going through his book as rapidly as another (possibly less sensitive) pupil is progressing in the same book, he is likely, in subconscious self-defense, to lose interest in the violin. In such a case, the teacher would be wise to avoid using the same book for both pupils. Competition between pupils is often a great asset to the teacher, but there are times when it becomes a liability.

Suggested Material

For general purposes, the best violin method is probably that of Nicholas Laoureux. It presents each new problem in the simplest manner; the verbal instructions are clearly expressed; it is well graded, and the exercises and studies perfectly designed to develop the technical point that is under consideration. The photographs in the first volume indicate a rather old-fashioned method of holding the violin and bow, and may well be removed before the pupil begins to use the book. For little children, the "Very First Violin Book" by Rob Roy Peery, Maia Bang's "Violin Method," and the "Violin Method" by Ann Hathaway can be strongly recommended. The "Graded Violin Lessons" by Louis Bostelmann have niano accompaniments from the beginning-which is interesting for the child and a spur to his musicianshin.

As soon as the pupil has progressed sufficiently, he should be given a book of specialized studies. The "60 Studies" by Wohlfahrt are, of course, well known and invaluable, but many pupils find them dry and uninteresting, Should this be the case, the teacher may well substitute the "28 Melodious Studies" by Josephine Trott. for they contain much valuable material and some of the studies are well adapted to the development of bowing technic.

Books of elementary pieces are legion, and a postcard to any music publishing house will bring catalogs from which the teacher can make an ample selection. Mention should be made however, of the "Folk and Master Melodies" by Wesley Sontag, for they are excellently graded and every piece is of genuine musical worth. The latter point is of great importance in developing a pupil's love of music, for a child often has instinctively good taste and quickly detects the cheap or meretricious,

Ensemble playing is another ready means of awakening interest, and should be introduced as early as possible. An excellent ensemble book for beginners-the duets start with the open strings -is Louis Bostelmann's "Graded Ensemble."

Teaching beginners can be, and often is, a drudgery and a chore; on the other hand, it can be a series of interesting explorations. The occasional dull pupil who cannot learn is extremereally want to study who are so unmusical that nothing can be made of them. And finding the sensitive and relaxed bow technic, for clumsy that comes for lessons is, or should be, fascinat-

ing work. If the teacher has within him some thing of the enthusiasm of the gardener and the explorer he will always enjoy teaching, and his pupils will enjoy studying with him. Furthermore he will have the satisfaction of knowing that through him the love and understanding of my sic is being brought to many who will later pass it on to others. To accomplish this is surely the mark of a successful life in music.

Opportunities for the American Composer

(Continued from Page 705)

dishcartened and completely discouraged by the refusals and I turned to song and ballad writing with the help of the poetess, Nellie Richmond Eberhart, then living in Homestead, Pennsylvania. At the time I was teaching nearby at seventy-five cents a lesson! Collaboration with her was most fortunate for me; it marked a decidedly favorable turn in my musical life and it. has continued until the present. Our joint work takes up the biggest part of my total output.

A Modest Beginning

We first sold a short evangeli tle hymn to a Philadelphia publisher of church music. The modest payment we received - \$2.50 - would scarcely appeal to a composer today. At that time it meant more than money. It meant a real beginning. Almost immediately came a bigger opportunity when my musical setting of Mrs. Eberhart's The Trust was sold for ten dollars. During that year and the next we sold about fifteen songs for similar amounts, most of them of the ballad type which was so much in demand at the time. We suited our talents to the needs of the current market. Youth and Old Age was the ambitious title of my first piano piece. It was bought by the Theodore Presser Company and honored by John Philip Sousa when he played it in band arrangement at the old Pittsburgh Exposition at which his band played every fall. Although I sold many compositions, the years from 1903 to 1907 were filled with the usual rejection slips from many other songs and piano pieces I sent out to Eastern publishers. I was alternately discouraged and encouraged. Mercifully, At Dawning and From the Land of the Sky-Blue Water came along to win public approval (over three decades) and there were few rejection slips from then on.

While earlier songs had been sold outright for cash, the arrangement made with the Oliver Ditson Company concerning At Dawning marked a departure for us. We sold the song to them for fifteen dollars, but then I asked whether, if I could persuade Boncl and John McCormack to do the song, they would give us the regular royalty contract. They agreed. We have never had cause to regret our little deal, for the song became a "hit." Sometimes it seems that I have written perhaps too much, and that it would be good to buy up some of the compositions and shelve them. On the other hand, most composers are granted by Fate no more than a few real "hits," no matter how many other compositions sell fairly well and are performed frequently by fine artists. Mrs. Eberhart and I count ourselves fortunate to have had at least four such songs, the two just mentioned as well as My Desire and I Hear a Thrush (Continued on Page 748)

THE ETUDE

The Trail of the Tempered Scale by Arthur S. Garbett

HE PATH of the tempered scale is a long. long trail. It winds out of the mists of antiquity and enters Europe from the Middle East. It passes through the glory that was Greece and the grandeur that was Rome. It is lost in the twilight zone of the Dark Ages, emerges again in the Middle Ages, wldens out in the Renaissance, and finally becomes a broad highway after Bach demonstrated its worth with his "Forty-eight Preludes and Fugues for the Well-Tempered Clavichord."

A tempered scale is any ladder of notes which modifies the "chord of nature," the bugle tones. Our diatonic scale has two small steps or semitones in among the whole tones, but if tuned true to nature the whole tones vary in width. The chromatic scale has twelve half-steps, but these, too, are uneven unless equalized or "tempered." There are other temperings than ours. There are Arabian, Persian, and scales more remote which have smaller steps and more of them; scales with wider and fewer steps, carefully graded by mathematical calculation; and some, such as the five-toned pentatonic, which are but roughhewn, Hubert Parry says that, while the pentatonic is universally found, its steps differ somewhat in width in every region where it prevails,

The trail of the tempered scale reveals an ageold conflict between voices and instruments; between the human tendency to sing from a high tone down and the overtones of nature which rise up from a root or "fundamental."

A Long Misunderstanding

The voice is a glider, It soars or dives between high tones and low, with no fixed ceiling and no permanent landing place. It has no "keynote" of its own from which the "steps" of the common chord arise, as from a bugle, requiring smaller steps between, A scale is a graded howl, and the story of the tempered scale tells how it became

The voice also wobbles and quavers in modulations and inflections of undetermined pitch, only mechanically approximated by our semitones and quarter tones. Intuitively, the voice drops about a fourth, as from C to G, at the end of a sentence. In his "Evolution of the Art of Music," Parry shows how the voice wavered and quavered about this lower tone in fluctuations as wide as a whole tone above it, or in narrow waves only faintly suggested by A-flat and F-sharp. Its fluctuations rose above the C, also, perhaps up to E. Out of that grew the pentatonic scale, running down: E, D, C, A, G.

Most primitive scales run downward. So do cultivated scales, and we now know, after long centuries of misunderstanding, that the ancient Greek modes were sung descending. When Bishon Ambrose of Milan tried to revive them in the fourth Christian century, he had them ascending. The resultant misunderstanding lasted until within the last half century, or less.

The discovery and tempering of scale steps has been the province of instruments, not voices. The trumpet may have revealed the common chord; but the measurement of the steps by mathematical calculation is derived from the harp; the behavior of strings, short or long, thick or thin, at various tensions. Thick strings are heavier and vibrate more slowly than thin ones.

Thousands of scholars have contributed to the forming and tempering of the scale, but four names give us the turning points of its history: Pythagoras, the Greek (582 B.C.); Claudius Ptolemy, the Alexandrian (second century); Gioseffe Zarlino (1517-1590); and Johann Sebastian Bach (1685-1750)

Pythagoras made himself a monochord, a onestringed harp with a movable bridge. He found that half the string-length, pitched, say at E. produced the octave of the whole; two-thirds produced a perfect fourth, E-A, and threequarters gave a perfect fifth, E-B, Beyond that he did not go, because of a comma or "gap," a little quirk in the scale of nature that may be better explained after we have met Claudius Ptolemy. The Comma of Pythagoras is what causes the need for the tempering of the scale.

This Greek, however, bequeathed a pretty prob-

lem to his disciples. If two-thirds of a string produce a perfect fourth, and three-fourths a perfect fifth, what will the difference between two-thirds and three-fourths, or one-twelfth. produce? Call it a "tone." Can you make an even scale of such whole tones between the octave? You cannot. Our own whole-tone scale is possible only if the scale is tempered. Even then, the scale has no perfect fourth or perfect fifth. The vital E-AB-E is omitted. The Greeks eventually figured out of these notes two descending tetrachords of four notes each, with E-B, and A-E as the end notes of each. For the middle strings they worked out three ways of tuning called genera: the chromatic, enharmonic, and diatonic. The first two matter little. The chromatic crowded two halfsteps immediately above the lower notes of the tetrachords, the notes B and A, making E-C#-C-B: A-F2-F-E. The enharmonic dropped the sharps, and split the C and F each into two

quarter tones. This was evidently in deference to the afore-mentioned natural drop of the voice and its quavering about the lower tone. Incidentally they named these strings not according to pitch, but according to the way the lyre was held with the tone lowest in pitch farthest away. Thus the lowest note became the highest, and vice versa, to the confusion of good Bishop Ambrose

The diatonic form was like our white notes on the piano: the descending Dorian diatonic Mode running E-D-CB: A-G-FE, with two half-stens at the end of each tetrachord. Our ascending major mode reverses this: C-D-EF: G-A-BC. From the Dorian Mode, the Greeks finally devised a twooctave scale as of A-Minor. This they called the "Perfect System" and from it all their modes were derived, as the church modes were later. It had no half-steps, but a later Dorian Mode descending from D instead of E, demanded a B-flat: D-C-BbA: G-F-E-D. This, ascending, became the first of the four Ambrosian Modes, the others beginning on E F G

If Pythagoras taught us to derive tetrachords by measuring string-lengths, Claudius Ptolemy first described in full the bugle-tones or "scale of nature" revealed in the harmonics of a single string. If the whole string is tuned to C, the harmonic series is as follows:



The numbers reveal both the order of importance of the notes and their ratios in stringlengths. If No. 1 is the whole string, No. 2 represents one-half: No. 3 is two-thirds; No. 4 is three-fourths; and so on. The string-lengths vary inversely. Nowadays we reckon in pulsations. These vary conversely, doubling in the octave, and the ratios are 1, 1:2, 2:3, and so on.

We are not here concerned with mathematics. however, but with the musical facts revealed by Claudius Ptolemy, Namely, that if a scale is formed in steps derived from the "scale of Nature," its intervals are not in accord with ours. We measure intervals in scale-steps, as unisons, seconds, thirds, fourths. We modify these into major, minor, augmented, or diminished, by the addition or subtraction of half-steps, But Mother Nature admits narrower intervals than the halfstep: small or large whole steps or even small or large half-steps. The notes in brackets are flatter than ours, and the other intervals are crowded or expanded accordingly. For present purposes this applies particularly to the perfect fifth between Nos. 4 and 6, as we shall see presently.

Nature is not concerned with scale making. Every root-tone at any pitch produces its own harmonics regardless of all others, Thus, if No. 1 is F-sharp, then No. 5 would be A-sharp, but it would not be in accord with the B-flat derived from C as root, Hence the need for "tempering" so that one black key will do for both A-sharp and B-flat

This brings us back to the Comma of Pythagoras. When a tuner tunes your piano, he goes round the cycle of twelve fifths: Gh-Dh. Dh-Ah. Ab-Eb, and so on till he comes to B-Ft If he tuned in pure fifths, the final F-sharp would be one quarter of a semitone sharper than the original G-flat. That difference is what is meant by the Comma of Pythagoras. A Comma is simply a separation, a "gap,"

To avoid the Comma, he tunes each of the twelve fifths one-twelfth (Continued on Page 760)

About the C Clef

Q. Would you please tell me about the different clefs? I was taught only two clefs and I would like to know about the others.

A. You are probably thinking in terms of playing the piano or organ, so I will tell you at once that in playing keyboard instruments you need to know only the W and G close However there is also the C clef, which is used in the case of certain orchestral instruments and which is still to be found in much old church music, This clef marks Middle C. just as the G clef marks the G above and the F clef marks the F below. The difference is that it is not a fixed clef like the other two but is found on different lines at different times-at least it appears so. Actually the C clef is always on the same line (Middle C) and it is the number of lines above or below this line that varies. Thus, if the range of the voice or instrument is mainly above C, the three or four lines above the Middle C line will be retained thus:

or thus: _____ But if the

range of the voice or instrument is largely below Middle C, then these higher lines are omitted and several lines below Middle C are used, thus:

or thus:

If this is still not clear to you, proceed as follows: (1) take a pencil and draw an eleven-line staff: (2) place a C clef on the middle line; (3) erase the top tinue to have such a child try to master three lines and the bottom three linesand you have the clef on the third line of a five-line staff; (4) now restore all eleven lines as they were at first: (5) erase the top two and the bottom four lines, and presto!-the clef seems to have moved to the second line. But actually it has remained on Middle C all the time, and it was the lines that changed rather than the clef. Because the C clef seems to change its position, it is often referred to as the "movable

Change from Violin to Piano

Q. In teaching violin beginners, I ask them to sing their simple or familiar tunes before playing them. Most children ready to begin a stringed instrument can do this. However, I now have an eleven-year-old girl who cannot sing a single note in tune. Her voice is lovely; but she cannot sing any familiar song such as America; and in tun-ing her violin, she cannot tell which of two tones is higher.

At first, I gave her the kind of drill

given to defective singers in first grade; but I never succeeded in getting her to match any single tone with her voice and she disliked the singing. Because I wished her lesson to be pleasant, I abandoned this as an impractical approach to violin.

Now, I'm trying to give her listening les-sons, simple ear training, and tone memory work: but it is slow! Am I on the right track? In listening, she can now recog-nize like phrases and different phrases and can sometimes pick out Do Mi Sol. Since she is learning to play Do Mi Sol and Do Fa La in her first key, I have given her ear training drills on these until she can name any note I play.

For accurate intonation, I have stressed

finger placement; and after eight months she can play her first one-octave major scale in tune (and with nice tone); also its

Questions and Answers

A Music Information Service

Conducted by

tonic and subdominant broken chords. Her

she is oblivious.

I am so discouraged, especially when
more experienced teachers tell me I should
send her home, that I am just taking her
money. She is so eager, and I still think

it can be done. Will you help me?-F. G. L.

has taught me that children of the type

you describe do better on the piano than

on the violin, so my advice is that you

urge your pupil to change to piano. It is

possible of course that I may be wrong.

but your method of attack is so peda-

gogically correct, and the results-espe-

cially her failure to recognize faulty

intonation-are apparently so meager,

that it does not seem to me wise to con-

so difficult an instrument as the violin.

How to Play Ornaments or

Graces

is the grace note played with the four

notes in the bass only, or with the lower seven notes of the chord?

2. In longer passages of grace notes, as in Chopin, would the first three or four notes

of a group of grace notes be played with

FTT?

or would they be played ahead of the chord?-Sr. St. H. P.

either of your questions by Yes or No

because the grace notes could be played

piece in mind and will copy the measure

and send it to me, I shall be glad to give

you my opinion. Grace notes are some-

times played before the beat and some-

and Beethoven they were usually played

A. I am sorry that I cannot answer

Ex. 2

A. I wish I could encourage you to

she is oblivious.

pieces still show faulty intonation to which

Karl W. Gehrkens

Professor Emeritus Oberlin College

Winsig Editor, Webster's New International Dictionary



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. 1. When a chord appears thus Ex. 1 one correct way to render ornaments The examples you give might be played

by the next one.

Question About Czerny

Q. Will you please explain the playing and counting of the following excerpts, both from "Czerny-Germer Vol. I." Part II, No. 2? Does the thirty-second note come with the last note of the triplet or after it? Is this treated as a two-against-three rhythmical problem; and how do you play the sixteenth note with the dot above it at the end of the slur?—F. C.



was a difference of opinion as to how composition from which you quote. they should be rendered. Today grace Czerny wrote almost 1000 compositions, notes are probably played before the so this is like looking for the proverbial Verdi-The Sicilian Vespers beat more often than on it. There is no needle in a haystack. After this, please National anthems of various countries

give the exact title, opus number, and nublisher of your composition, as I can publisher of four answer if I can see the questionable passage in its content

Fortunately the answer to this question is obvious. The thirty-second note comes after the triplet. It is really a matter of three against four, not two against three. Simply play the thirty. second note after the triplet, and see to it that the first note of each group in the right hand is played with the first note of each group in the left hand

The phrasing in the first example indicates a slight shortening of the sixteenth note, but not abruptly. The second excerpt is played like the first except that the dotted sixteenth note is not separated from the following thirtysecond. In other words, play this second excerpt legato.

Music Born of Struggle for Freedom

Q. Our Music Club, in discussing various subjects for study for 1943-44 has thought that "Music Born of Struggles for Free-dom" might be a most enlightening as well as timely theme for study. Would you be so kind as to list numbers that come to your mind as having been composed in times of struggle or stress or in commemoration of them?—L. C.

A. It is hard to draw up a satisfactory list of music such as you are asking for In times of stress few composers turn their hands to describing in music the Immediate events of the day. Such descriptive music as has been written has all too often been done by second-rate composers, and is scarcely worth serious study. And when good composers have attempted the problem, the results have frequently been disappointing. On the other hand, the relationship of commemorative music to actual events is often farfetched.

But I hope you may be able to get some help from the following list. The musical value of a few of the listed works may be open to question, as also may be the appropriateness of others. But at least this may serve as a starting point for

Orchestral

Beethoven one way by one artist and another way Overtures to "Egmont" and "Coriolanus" "Symphony No. 3 (Eroica)" "Symphony No. 5 (V Symphony)"

"Vittoria Overture" (also called the "Battle Symphony"

Schelling-"A Victory Ball" Shostakovich-"Symphony No. 7" Sibelius—"Finlandia"

Tschaikowsky-"1812 Overture," and Marche Slav

Vocal

Handel-Dettingen Te Deum Monteverdi-Il combattimento di Tancredi e Clorinda Schumann-The Two Grenadiers

Instrumental Haydn-"The Emperor Quartet" Schumann-Faschingsschwank aus Wien

Opera Beethoven-"Fidelio" Bellini-"Il Puritani" Meyerbeer-"Les Huguenots"; "Le Proph-

A. I have not been able to find the Moussorgsky-"Boris Godounow"; "Kho

THE ETUDE

The Child Who "Hates" Music.

ONFRONTED by a child who dislikes music. the average music lover is perplexed, baffled, and a little exasperated at so unnatural a condition. Too many times such children are shrugged aside with the feeling that nothing can be done for them. We have, too, the child who likes music but who has no inclination to apply himself in learning it. He hates to practice. What can be done for such children, and is it a condition which occurs rather frequently?

It comes as a surprise, perhaps, that many of the great masters disliked music at first. We know that Beethoven hated music until he was about eleven years old. His father, quick to see that the child had talent, drove him to his practice in order that he might earn money from playing. The one thing that would have made life tolerable-playing tunes of his own-was also forbidden. When his father heard him improvising on his violin, he told him roughly to "scrape to the notes" or take his punishment.

Yet we recall how miraculously Beethoven changed when he went to Neefe for lessons. This good musician taught him to love music, to love working at it, and he encouraged Beethoven to compose. No matter where we find excellence in a musician we find in that life a friend who held him to his best efforts. We know that Bizet as a boy did not care for music but that he learned to love it through his study, making remarkable progress. Even Chopin at first showed an aversion to the piano, until lessons with an excellent teacher cured him of this,

by Kathryn Sanders Rieder

Mendelssohn's mother saw that his practice period was not neglected, and his father was equally watchful that the talented Felix should apply himself diligently. Albert Spalding, the distinguished American violinist, pays tribute to his mother's fidelity in seeing that all the fascinating summer sports did not demoralize his practicing. He tells frankly that, had it not been for her, he would have been drawn away from his regular practice which was building his technic.

Seeking the Reason

As we face the child who dislikes music it is useful to know first why he dislikes it. We may be sure there is a reason. For the natural response to music is one of eager anticipation. Somewhere that child has had a disappointing experience in music

We should never say in that child's presence that he dislikes music, any more than we would call attention to the fact that he lisps or that his feet are not mates. To be unable to appreciate a great art shows serious lack. The art is not on trial, but we are. We should be earnestly concerned about such deficiency and eager to correct the unfortunate situation.

Why do we want the child to study music? Isn't it because we know it will lift the whole

level of his inner life? Many conclude that unless the child loves to practice he is not fitted to learn music, This does not follow. Many things in music are learned, not because they are so much fun to do, but because they are so important, Professor Mursell says: "We do not have the child learn to read and multiply because these subjects are so interesting, but because without them he cannot nossibly be an effective member of civilized society," Necessary elements in music are in the same class. He points out further that interest alone is not a reliable guide, as we may be interested in any whim of the moment, "We cannot be educated without being interested," he continues, "but we can be interested without being educated."

Making the study and practice of these worth-while skills interesting to the pupil is a vital aim. It is done by connecting the study to the child's present activities. Modern teachers distrust "going through" certain books or the child to try to produce beautiful effects; then to see his weakness and assign specific remedial studies, such as scales for evenness and certain studies for tone. The child has an aim that makes sense to him. He isn't doing exercises as one takes bad medicine, because it is sure to be good for him in a general way,

One girl who played beautifully was asked about her practicing during her school years. Did her mother have to make her practice? "No I always rather liked to practice," she said thoughtfully. "Of course I was taking of a fine teacher whose rates were so high that I felt I must practice." Back of that girl's playing stood a wise mother who presented a challenge in the form of the best available instruction, and it was one of the wisest investments she could have

A boy said that his practice period was routine and that he never thought much about it. He "hated to stop" after he was started. He mentioned that his mother never expected him to give up all other interests, but that his music studies were done just as his other subjects.

Teacher Must be Interesting

One of the signs of a good music teacher is the ability to interest and to educate the pupil. If the child isn't interested perhaps a change of teacher is needed. At times personality factors as well as efficiency are the cause. Some teachers deal better with one type than another. Whatever the reason, when interest disappears, give thought to the teacher, if the child is doing his part. Likewise the teacher does well to prune out the pupils who are making no progress and to keep a waiting list of pupils who will justify the time and effort expended on them. They can avoid giving the child the feeling that his practice annoys others. Many children are sensitive on this point, dreading to practice for fear their efforts will bother others.

Leopold Auer said that, in spite of the wealth of good advice on the subject, too many students do not know how to practice. He believed it important to keep reminding them that bad practice is worse than no practice, since it fixes mistakes. Many children would gain new zest in practicing if they were taught to discard "playing through" assignments. For each repetition that child should have some aim. Intensive. quality-practice brings ten times the results.

Let him see that expression is not something that is painted on after the study of the composition is complete. Let him observe the marks of expression from the first, let him try in each repetition to make the music beautiful. Professor Mursell says that the child should see music "not as a mechanical problem but as a musical opportunity." That "the accursed thing in music education is not the pupil's immediate failure to achieve all he hoped for or all we could wish courses. They prefer to teach in his performance. (Continued on Page 756)



NO AGE TOO YOUNG Every little one merits an opportunity to hear the best music

Music and the Battle of Life

WOMAN who read one of my Aarticles called "Wake Up Sing-ing," in the American Magazine. wrote me that a song saved her from suicide. Her husband had been killed suddenly, leaving her with four small children to support, "There were days," she wrote, "when the ache in my heart seemed more than I could bear. I longed to go to sleep and never wake up. On one of these days this feeling was so strong that I feared I might give in to it. In desperation I turned on the radio, Someone was singing My Creed. It brought back a flood of memories, I had sung it in

school when fourteen years old and always liked it. The song did something to me. I sang it frequently after that, sometimes having to choke back sobs to do it. But it helped me, probably more than anything else I did, and gave me strength and courage to go on."

Innumerable incidents of the power of music could be given. We recall that in the last war. Nurse Edith Cavell faced a firing squad without flinching. She had prepared herself to meet this ordeal by prayer and song. Her favorite hymn, Abide With Me. was on her lips till the end. In the Battle of the Wilderness the lines of a brigade of the Ninth Army were breaking in riot until a Union soldier started singing The Battle Hymn of the Republic. Soon the entire regiment joined. The lines stiffened and held More incidents could be added; that of survivors clinging to a sinking seaplane and singing to keep up their strength until rescued; of the small boy who whistles while passing the graveyard at night. No doubt, you recall some from your own ex-

perience. Probably the greatest gift that the priceless heritage of music has to offer is courage.

Music gives us hope to replace hopelessness. I am reminded of the famous picture of that name; their way to and from safety shelters and panic a girl sitting atop a stricken world, strumming a was thus often averted, harp and bending low to catch its feeble notes. Without music, hope would indeed be gone from the world. In the bomb shelters of London, human beings from tiny tots to very aged men and women found music invaluable

Music also gives us fortitude to face the "stings

Why Music Gives Us Courage

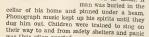
by Doron K. Antrim

So many people now are employing music to fortify themselves against the vost number of tribulations brought about by world conditions that a survey of its application in special cases is of real present interest.—EDITOR'S NOTE.

and arrows" of life, England especially was made aware of this in wartime. When the war started, England banned all military bands, feeling that the men were needed to carry guns. The idea still persists that music is incidental and not a life

> lack of music was felt. in wartime England. It was found necessary to bolster morale-which is basically faith, hope, and courage. As a result over one hundred bands were reinstated. and England began to encourage music mak-

During the sky-blitz in England, the organized Flying Music Squads gave emergency concerts for people who was installed in war factories. The British Broadcasting Company concentrated on uplift music, putting on programs day and night. Such artists as Myra Hess gave frequent concity was undergoing a body. bombing during one of these concerts, but the people who packed the hall showed no inclination to seek safer quarters and the concert continued as usual. A



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RACHMANINOFF'S LAST PORTRAIT

In fact, England has set the world a striking example of the ability of its people to "take it." and to the music program must go much of the credit. Instead of getting along with less music in wartime, as was at first thought expedient,

"FORWARD MARCH WITH MUSIC"

than ever. As a result of its steppedup music activity, the British Broadcasting Company reports, "A great revival of interest in music"; "a return to the classics"; and "a greater realization of the richness of the national heritage in music and its innate suitability to the rank and file of the British people."

Why does music give us courage? The reasons are physiological and psychological. It has been found to quicken and steady the pulse beat, to induce deeper and more rhythmical breathing, to influence the internal glands. Psychologically, it substitutes hope for discouragement and depression.

But one of the chief reasons is that composers invariably put courage into their music. Search through the works of the great composers and you find few that reflect a negative, pessimistic element, such as sunshine and fresh air. But the attitude toward life, comparable to the writings of Nietzsche and Schopenhauer in literature True, most of the classic composers were none too happy. They had their share of money troubles and poor health. One thinks especially of Beethoven, Schumann, Chopin, Rachmaninoff, But their works do not give over unresignedly to suffering and despair -rather they show a triumph of the spirit over the flesh.

Music and Courage

Beethoven is an especially good example. For twenty-five years of his life he was afflicted with deafness, which is about the worst calamity that can befall a musician. Beethoven tried many cures in vain. He once wrote to a friend, "I must live like an exile . . if I approach near to people, lost their homes. Music a hot terror selzes me, a fear that I may be subjected to the danger of having my condition observed." And again later on, "hope-I must wholly abandon." How could a man who had abandoned hope write hopeful music? And yet Beethoven did his greatest work during the years of his deafness. He never heard a note of the "Ninth Symphony," closing with its Ode to Joy. Still, one always gets a great lift out of this work. certs in London. The It is a complete triumph of the soul over the

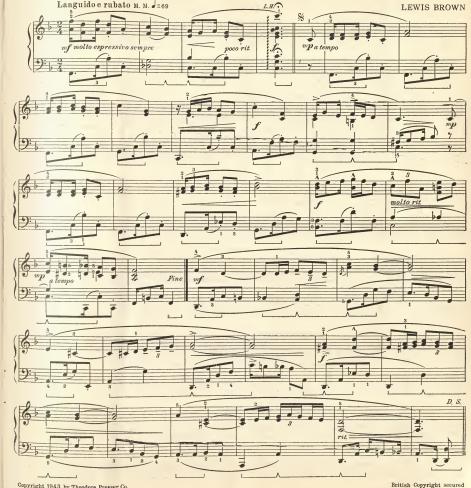
> Handel wrote "The Messiah" when his right side was paralyzed and his money gone. Creditors were hounding him, threatening to put him in jail. Did he give in to doubt, despair, and discouragement? If he had, our pulses would never have quickened to one of the most hopeful epics in all music literature, the Hallelujah Chorus.

In the short span of his forty years, Chopin was almost never free from the scourge of tuberculosis. He was slight and frail, a weakling physicaily. Yet his music is not tinctured with any taint of weakness. It is mostly up-curve, teeming with vim, affirmative in its declaration that life

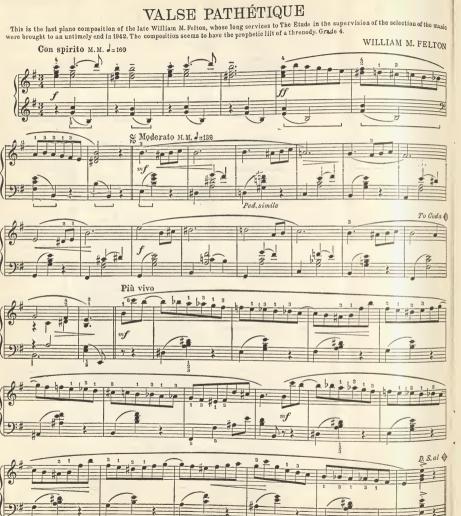
Rachmaninoff would occasionally fall into periods of utter discouragement, induced largely by anemia from which he suffered for many years. This induced extreme lassitude leading to disin-England has found it necessary to have more clination to work. At (Continued on Page 754)

ON A SPANISH BALCONY

Much of the charm of the tango type of composition rests in a strict observance of the rhythm of the first half of the measure. If played with careless time values of the notes, the character of the piece is lost. Also observe the staccato marks very strictly. Grade 3.



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LITTLE HARVEST SONG

Schumann said that this merry little piece from his "Album for the Young" was to be played "with joyous feeling" In the middle section in the thirteenth full measure of the composition) the acciaccatura note D is generally played with the bass, as though you were playing a chord, reading from the lowest note upwards-A, Cf, D, E (tied). The Cf is then played as rapidly as possible. Grade 3.

ROBERT SCHUMANN. Op. 68. No. 24



VOVEMBER 1943

NOCTURNE IN E FLAT

This, the most popular composition of Chopin's, is reprinted by request. It last appeared in The Etude twenty-seven years ago, although it was first printed in this magazine fifty-five years ago. It differs quite radically from the other Chopin Nocturnes in that it partakes more of the nature of a sentimental salon piece. It has, however, a dreamy loveliness which is often abused by excessive employment of temporubato. The Etude suggests that a delightful way of studying this work is to secure, if possible, the Victor records by Paderewski (V. -7416) and by Rachmaninoff (V. -6731), and strive through them to make an individual interpretation embodying your own ideas. Grade 5.







PRAISE GOD, FROM WHOM ALL BLESSINGS FLOW

Pow people know that the great Bach wrote this striking version of the doxology. This hymn, which is heard more often than any other piece of sacred music, is by Louis Bourgeois, who was born in Paris about 1510. His treatise on musical nomenclature was greatly admired in his day.

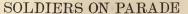


THE ETUDE











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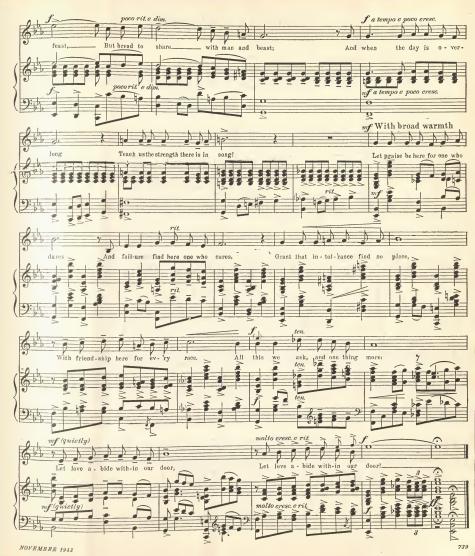




NOVEMBER 1913

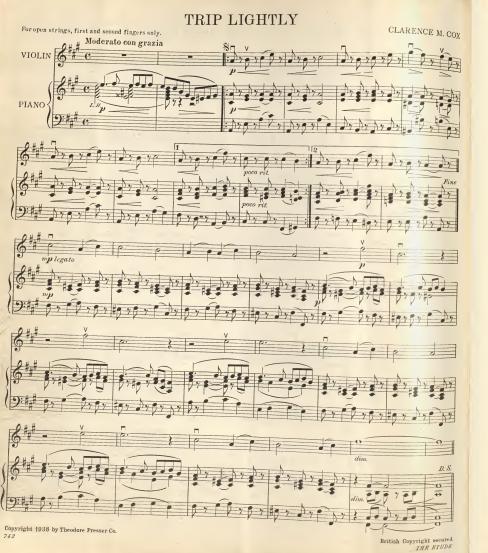
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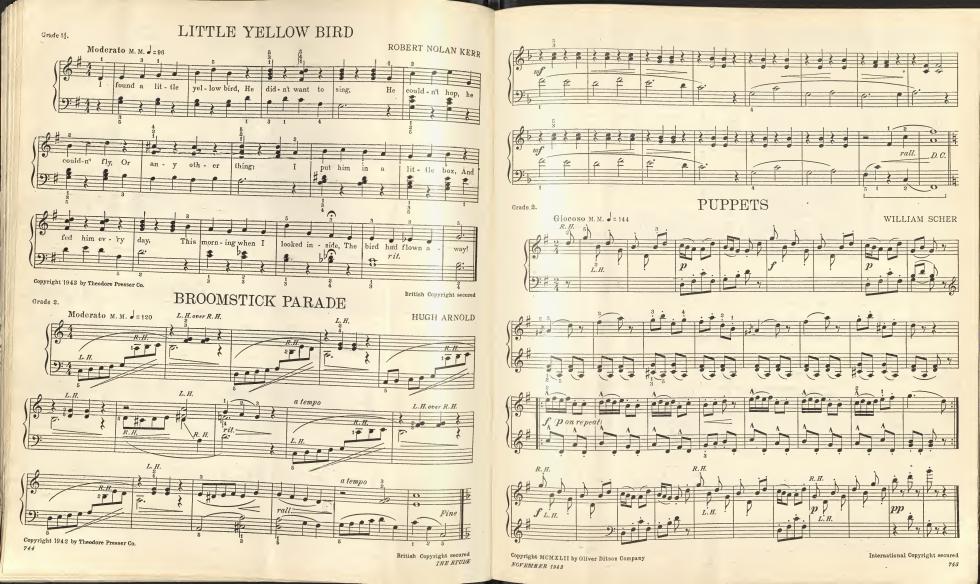


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PRELUDE



The Technic of the Month

Conducted by Guy Maier

Prelude in A Minor, Op. 28, No. 2.

bine." After much hemming and what like this: hawing they will finally confess themselves stumped. Then it's great fun seeing them squirm when you say

Yes, for Chopin this second prelude is an astonishing and baffling piece. It has obfuscated every one of those "romantic" commentators on Chopin's despair over it. They call it "shudder- ever necessary. some and sinister," "desperate and Note particularly the Alla Breve fact a werewolf! Poor Chopin!

zees"-could it have been Vladimir and 21. The clouded, distantly janglde Pachmann?-described the mood ing effect of the left hand is achieved of the prelude as "arriving home to by an occasional long-held damper your bleak, empty house after the pedal, as indicated. funeral of your wife and ten chil- Dragging the tempo is avoided by a

of despair there is no end in this measure. . . . Hold the vitality of the modest little composition. But whether tone right through to the dominant or not Chopin intended to portray all seventh chord in the second to last the shattering tragedy read into it measure. Then roll the final A minor by the romantics, the fact remains chord slowly, heavily, and ominously.

NOVEMBER, 1943

HERE'S an effective trick to play that the piece is a bitter pill of power-on your musical friends, espe-gially those who pride them, among the principle of the principle of the principle of the principle of the princip cially those who pride them- emotionally, the pianist finds it an selves on their ability to recognize effective study in dissonances, a fasthe "style" of any great composer the cinating example of the piece "withmoment they hear one of his com- out a key"-its tonality remains positions . . . Play this strange prelude vague to the end-a curious exhibit to them without offering a hint con- in melodic expansion and contraccerning its origin. Then let them tion, and a good stretching exercise guess who wrote it. After a long for the left hand, Small hands pause, someone will hazard "Proko- tackling the piece will probably have fieff" or "Stravinsky." Someone else to divide the left hand part into two will offer "Rachmaninoff" or "Scria- hands wherever practicable, some-



music (led of course by the redoubt- play this left hand strictly legato; so able Huneker) who for a hundred to avoid tenseness I advise bringing years have gone into transports of the damper pedal to the rescue when-

exasperating," and claim that in it 2 meter. With two gentle "swings" in are concentrated Chopin's "mor- every measure, Chopin eliminates bidity," his "aversion to life," all his the deadly, dragging, four-four tempo "anti-pathetic qualities." They find which, persisted in, ruins the conin it also a "self-induced hypnosis" tinuity of the piece. Play the melody and a "mental and emotional with exaggerated emphasis and with atrophy." They even go so far as to large, free arm movement. Each time brand the immortal Frédéric a "true it appears it must ring forth like a lycanthrope," which, if you must deep fateful pronouncement of imknow, is a demented man who pending doom. This bell-like sonority imagines himself to be a wolf-in can be much enhanced by careful "echo" treatment of the repeated One of the most famous "Chopin- melody tones in Measures 6, 11, 18,

gentle, full-arm stress of the left So, we are told, of depths and dregs hand on first and third beats of the

Bruckner's Advice by Dr. George Berg

Many very great musicians when they have attempted to teach others have had great difficulty in devising methods of study. Even Rimsky-Korsakoff had to write his own book on harmony before he was able to teach the subject to his satisfaction. When Anton Bruckner closed one of his classes in composition at the Vienna Conservatory, he said, "Gentlemen, I have taught you how it is to be done. I, myself, do it differently."



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Opportunities for the American Composer

(Continued from Page 720)

This was Daoma, as yet unprous more takin sporance meanings. Intime as to invested with the strength of th worked on it for six years. The story plan of presenting at least one Amer-never have any set rules. Sometimes natural state of the throat appears was furnished by Francis La Flesche, ican work on every program. I also I start work in the morning, and to be that of tending toward closure. the Omaha Indian ethnologist. Itcon-boldly make the statement that our sometimes after my office work is probably Nature's provision for keeptains many genuine American Indian fine American conductors could do finished. Once in a while I work into ing out foreign substances from the tunes, some to be sung just as we remore to champion American music. the night, though I consider night lungs, especially during the hours of

other forms of music. This natural- their favor as well as in ours. come.

A New Erg Begins

time Mr. Gatti-Casazza of the Metropolitan Opera House asked A. Walter other compositions. Kramer if he knew of any American opera they could produce. Mr. Kramer wired me and, fortunately, Mrs. Eber- teach privately) have also an im- brate, hart and I had just completed what portant part to play. If American politan accepted the opera. It was bring a refreshing aspect to our mouth in the mouth "wave." pointan accepted the opera, it was bring a refreshing aspect to our produced in 1918 with the American music. Among the more modern Exercise: Starting with the mouth tation such as the oral, normal and

Strangely enough, it was this very still have the same things to contend

racial subjects were not acceptable, American things into their pro- (conceived and put down first on the heard in their correct proportion-a grams. Either through indifference Island of St. Croix in the Virgin Is- proportion that is probably matheor lethargy or lack of courage they lands, West Indies) at the MacDowell matical and which should be the goal pass them by and "cannot seem to Colony. At times I worked in the of every singer and speaker who find," as they say "good enough quiet studio on a table away from aspires to maximum beauty of pro-At the time of the last World War American things." That is a ridic- any piano, or else out in the little duction. there was a patriotic revival during ulous statement, for there are plenty fenced-in yard under a pine tree which people suddenly became con- of splendid American things pub- on the Colony grounds. scious of the American composer and lished and waiting to be bought and wanted to hear more of his music. used. If, as they sometimes declare, People who formerly had ignored there are no orchestrations available him, were now anxious to court him. so that these American songs, ballads, Many of these, however, promptly and art-songs can be sung more over forgot him after the war was over the radio in place of the usual arias

Music teachers (those who teach in

About 1914 I wrote my first cham- I advocated the use of American

The Voice Teacher and the Speaking Voice (Continued from Page 713)

You ask whether conditions have their work, let be come uncomboundary changed for the American composer and not consciously. In that way the tions found from articulating the realized. And, as we attend to the property of the conditions of the co changed for the american composition of the following since I began to write. I find that I idea of universal appeal may become phonetics given as "kee" - "nee" -

more potent. Audiences are not too "wah," add to them the sensation interested in analyzing what they produced by articulating "ah," think. hear; they simply want it to have the ing meanwhile of the back mouth as associated with the other anatomical Now I have no regular hours for regions. The particularized throat Strangely enough, it was this very still have the same things to contend success as a song-writer which did the with. By that I mean that almost composing, I feel that a composer has can with the beginner bronned composing. I feel that a composer has can with the beginner bronned composing and that threathess Read necessary and the composing of success as a song-writer which did the with. By that I mean that allnoss composing I rectified and that throatiness. Read poetry and Shakes.

promote most to hold me back when I enevery American composer still has a duty to his correspondents and that throatiness. Read poetry and Shakes. deavored to secure the performances to fight to get his better works be- he owes them the courtesy of a per- peare aloud, employing the aid of deavored to secure the performances to light to get his better works upon larger works. The first major work fore the public. Foreign conductors, sonal reply, so I try to take care of emotion, the physiological expression and apply to the conductors of larger works. The first major work fore the public for the public for the public form of larger works. of harger worss, the first major work for the puone, roreign conductors, somal reps, so and personal mail myself, of which begins at the diaphragm, opera in three acts, a ploneer effort. ant, are still not too inclined to give This sometimes occupies so much Or speak as though you were an This was "Daoma," as yet unpro- us more than sporadic hearings. The time as to interfere with all creative Italian, who employs an open throat under, chough an arm from it has situation is improving, for many tonurge, but it plan work, though I as "Italia," "Sardinia," "Roma," (The ceived them from their primitive It is true that they have done a great work physically wearing for creative sleep.) We must expand the walls deal, yet I think they too should in- artists. I work both at the piano and of the mouth "tube" slightly just as Because I was a successful song sist upon playing one native work on away from it. Usually I get ideas at we inflate the inner tube of an autowriter, a few unkind critics began to every concert. A pollcy of this sort, the plano even for symphonic works, mobile. This is necessary if the sound say that I was incapable of doing consistently followed, would react in and sketch them on from four to issuing through the mouth "wave" is eight staves, later scoring from those to contact these walls to secure that ly worked against me when the As for the concert halls, most sketches with a board on my lap, adequate degree of mellowness which opera was submitted for production. American and European (adopted-outdoors when the weather permits. offsets the brittle quality of the head "Daoma" was definitely turned down. American) artists are still not very For example, I did all the scoring of "wave" so that the two inclusive The formal reason given was that enterprising about putting new my first symphony. "Pennsylvania" qualities of tone combined will be

> Project V. To secure the full, organic tone.

Exercise: Say "kee"-"nee"-"wan"-"ah," each time allowing the mind to attend specifically to the anatomical region peculiarly aroused by each and returned to praising exclusively from foreign operas, why cannot the tone will begin to be heard as ized in the back mouth in disassociaphonetic. ("Ah," as explained, must the music of foreigners. About this publishers and radio stations have that coming from a paper placed tion from the other regions) Now orchestrations made? They do it for over a comb through which we speak pause. During this pause think of all the anatomical regions as four com-Project II. To cause the front head partments or rooms whose characpublic schools as well as those who section of the head "wave" to vi- teristic sounds in their full sum was intended to be a chamber opera. money is to be spent on lessons, conarticulation say "kee"-"nee" or nated, organic tone that is complete. was intended to be a channel operation in the same of the same pitch emanded on the same pitch e the past, for in our first "ice-break" purposes, let it be spent, in large ployed in the previous exercise. Con-beautiful. Now with clear enundaing" song, The Trist (which was measure on American music Let our tinue until you feel much vibration tion say "ah" or "oh" or "ay"based on an Indian and Western children grow up with a full knowlin the front head. Nasality, "snufwith the intention of fulfilling these the handers of the work of the past ten years comby greater emphasis on the mouth realization of the two "waves" in our decided to name the heroine Shane-posers in America have become a "wave," including a slightly lowered rect proportion. If you succeed, you to our immense surprise, the Metroings and have been trying hard to Project III. To employ the front phrases, sentences, and the several cast on which I had insisted. The writers there is a tendency to avoid closed, drop the jaw naturally. With oround qualities, when the trained cast on which a man manager and another second and another second and the case of the teacher has become acadding gave it a min reception and a military characteristics were critical were enthusiastic. There were critical were enthusiastic in There were critical were enthusiastic in the way to the same of the teacher has become a side edges of the lips. Now say "wah," customed to the tone characteristic ber music: a "Trio in D Major." I folk material as the only true Amergiven with "lah" - "lay" - "lee" - stand or, what is harder, detect its

"Trio in D Major." I folk material as the only true Amergiven with "lah" - "lay" - "lee" - stand or, what is harder, detect its ber music: a "ITIO IN D Manjol. I fold masserial as one only use rimes claim that the third movement, in ican music (a theory I do not now "loh" - "looh." This exercise is a absence or diminished functioning in the control of the c claim that the third hovement, in which I used idealized ragdine, hold), that it is best not to write too vowel strengthener. Do not funnel or In other words, maximum vote is was the first inclusion of such consciously in that idiom. By that I over-protrude the lips. Beware of analogous to the coöperative action music. From then on I worked a great in the message successful and the state of the cylinders of an automosa-music from the north of the cylinders of an automosa-music from the north of the cylinders of an automosa-project IV. To employ the back If one or more cylinders are inactive music. From then on 1 wive a great themselves since try in an product of the mouth of the mouth of the mouth of only partly active, the mouth of only partly active, the mouth of the mouth You ask whether conditions have their work, let it come unconsciously Exercise: Associating the sensa-

(Continued on Page 763)

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VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Charts of the Resonance Chambers
Q. In The Evue for October, 1940, Jussi
Pjoerling made the statement that to facilitate
Q. I have been added to the the proper resonating of the breath, the student should study charts that show exactly how the ir passes into the chambers of resonance tell me where I can find such charts. 2. In singing a succession of fast, staccato notes should one take a short breath before

A. Many singing books contain charts which surport to show the shape of the bones and avities of the head and face. You might look t the plates in Proschowski's "Singing School." However, if you are really serious in your de-sire to thoroughly understand this subject, borow a human skull from a medical school, and study it for an hour or two. Examine its struc-ture carefully. Put your fingers into the various cavities and also touch the delicate, bony structures in and about the nose. You will see for yourself how marvelously it has been formed by nature for the purposes of resonance By this method you will learn more about the resonance of the bones and cavities in an hour, than you will by looking at charts for months. 2. When singing fast, staccato passages it is

quite impossible to take a breath before each tone. You will not have time enough. The staccato is produced by closing and opening the glottis rapidly. Do not use too strong a pressure of breath. The quick but gentle mo-tions of the breathing muscles can be easily felt by placing the hand upon the upper abdo-

rom "Joshua"?

2. Send me, please, a list of German-English

sacred songs for high voice .- V. G.

A. Both the songs you may be sung during church services. In spite of its coloratura character, Rejoice

2 and 3. The fact that you have been recom-Greatly from "The Messiah" is distinctly re-ligious in feeling. It is usually sung around the Christmas holidays, but there is no reason why very robust. Naturally you tire easily when you to could not be sung at other seasons. O Had I sing and soon get "out of breath." It seems to Jubal's Lyre is another song that requires a us that you should consult your family physiclear coloratura soprano voice to do it justice. clan, and have him explain carefully just how
Many famous singers use it in concert because
you should live to gain weight, strength and of its beauty and its brilliant, rather showy, endurance, so that you may go on successfully character. Even though it is taken from an oratorio, it is not distinctly religious. If you wish cate for you a diet rich in vitamins. to use it in church it would be wise to consult the minister to find out if it fits in with his schedule for a young girl, and if you are not

2. A list of sacred sonigs with nout vertical it is all right to be amontous, our you must and English works would be too long to publish researches as well. Can you not find someone here. We would suggest Alieluid by Hummel. In your town to aid you, either a person or an Whiriam's Sonig of Trimph by Belineck, My Miriam's Sonig of Trimph by Belineck, and Similation's Certainly one lesson every two Heart ever Faithful by Beach, Sighing, Weeping weeks is better than none, but not nearly by the same composer, and Mariat's Weeperlade good as two lessons each week. You are very two presents of the composer and what we will be some common section when the common section were the common section.

Q. I have been asked to sing a Christmas song in a concert preceding a Midnight Mass in a Catholic Church. My range is from Mid-dle-C to A two octaves above, and my sweet-est tones are from Middle-C to F above. Please suggest several songs which are not too diffi-cult. I have heard that singing in Latin is preferred, but that English is permissible -P. D. V.

A. There are many beautiful songs usually included in the ritual of the Catholic Church, such as Ave Maria, especially the setting by Bach-Gounod, Vent Creator settings by several composers, and Panis Angelicus in César Franck's lovely setting. It might be unwise to sing any songs in the concert preceding the Midnight Mass without consulting the rector of the church, who would be pleased, we feel sure, to give you advice and belo-

The Singer Who Tires Easily Q. I am fifteen, have studied the plane for some time and I have started studying French. Some day I want to become a good singer. Should I start now?

2. After I sing for a while I am all tired out and out of breath. What is the cause? 3. Has olive oil and cod liver oil anuthing to do with the voice?

4. I go to school every day except Saturday and I work on Saturday and Sunday. There-fore, as I study plano and French, I have little Some Songs by Handel
Q. When may I use the following arise in time to take a singing lesson every neek. Would it be all right to take one every two weeks, charch: Rejoice Oreally O Daughter of Zion from "The Riessiah" and O Had I Jubal's Lyre
A. As we have no inted out so often in these

A. As we have pointed out so often in these columns, only an unusually strong and well-developed girl is able to stand intensive sing-A. Both the songs you mention are from oraing lessons at your age. You should start studying if you can, but you and your teacher should

4. You have outlined a tremendously difficult careful your health may give way under it.
2. A list of sacred songs with both German

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(Continued from Page 715)

problem and the silly extremes to gan, in attempting vainly to comclassical and romantic orchestra.

II. Organ and Orchestra React on Each Other

able of dynamic expression because one thing in my organ which the his orchestra also was like that, public will like." On the other hand, The concerto grosso of the early ignorant Musikanten and emotional eighteenth century was for two debauchees who find no expression groups of players comparable to two unless dynamics are exaggerated, manuals on an organ. The dynamic make the organ a sobbing moneffects were in opposition, echo ef- strosity. fects, and tuttis.

organ swell-box were invented about one hand the neo-classical, "mechanthe same time. So, when the orches- istic" orchestra of Stravinsky and his tra came to be a much more sensa- kind; on the other hand, the sobtive medium, in the late eighteenth bing dance orchestras and wailing century, the masters, such as Haydn crooners that imitate the old movie and Mozart, found it much more ex- organ, and vice versa. Hard, uncomciting than the organ. One easy les- promising dissonance in modern muson in music history is to associate sic is a reaction against the lush, the early 1700's with the organs, rich sweetness of late nineteenthchoruses, and non-dynamic orches- century romanticism. This romantras of Bach and Handel; the late ticism came to a climax in Tschai-1700's with the singers and sing-kowsky's last symphonic movement, be ready to support that singing and and Mozart (usually without organ). Symphony" is a wail of despair and Mozart ususany warform vigant. Specifically seems transcribed very time that the organ condescended

organ came back in a big way, ers who take their pleasures sadly; Everything got bigger. The orchestra and the gloom of such music is heard brass band, and the organ did like- was in the Gay 'Nineties, wise. Organs blown by machinery had The romantic organ is practically big pipes up to 64-foot length, and the only one we hear on the radio heavy reeds. The organ became to today. While the music for our films the average concert-goer what the is no longer organ music, but that symphony orchestra is today. Band of the world's finest orchestras, the concerts were common, but very few radio stations seem to be getting concerts were command, one very away to the control of sol-boxes that were "FEPING CALM" and "remem-William T. Best (1826-1897) and his thrown out of the movies years ago. disciples, such as Edwin H. Lemare, The electronic organ is used, not for probably did more than the orches- its potentialities in precise, classical probably did more than the victure as possible phrasing, but in tremulous imitation Perhaps some of the following tips, trai conductors themselves to tamp. Phaseless for in terminous interests the public with orchestral muiarize the public with ordinastral flux. The super-containing health is seen to be reserved for spine-chill-help other beginners attain that sary now, but they performed a great service then. I myself never heard the music of "Tristan and Isolde" until my twenties, when Lemare played The Prelude and Love-Death at an position of leadership as a musical getting. Be at church at least fitteen

and so magnificent that some of our numan voice.

The so-called classical organ, of are ready to play, take two or three high school orchestras play better than most European orchestras did the Renaissance and Baroque periods, slow, deep breaths. This little trick 750

which we go, we must look at the pete with the orchestra, has lost out, and millions have lost sight of its real virtues and potentialities. Musical snobs, on one hand, extol the classical organ, saying, as one did Bach's classical organ was incap- recently, "Thank goodness, there isn't

music; Mozart wrote organ solos only successfully for the romantic organ. to "Meet the People." The Adagto lamentoso is a great fav-In the nineteenth century, the orite still with pessimistic music lov-"grew" enormously, reinforced by the in our "popular" music as it never

III. Is the Organ a Musical Instrument?

If the organ is ever to regain its preparations. Hurry only aids for-The treates and Love-Least as all pushed to the state of organists convention in asoury rats. Instrument, we must see to to that initiates before you are to start play-New Jersey! But that gave a greater a healthy balance is restored, that ing. A quarter of an hour should be New Jersey! But that gave a greater a meaning parameter is recovered, that the state of the stat both necessary ingredients, and that minute changes, put on your robe record of an orenestra gives now. both necessary ingrements, and man annual changes, put on your robe Today the tables are turned. The the organ tries neither to imitate and shoes, and arrange your music.

than most European orchestras did the Reimissance and Date deep persons of the were written. To hear Bach's organ tral instruments and voices. Even the the service to follow, were written. To near patch's origin stat insulance to all touch stat the service to unlow.

music, people now listen to tran- impressive volumes of organ solos

2. Don't use too heavy pedal stops. music, people now listen to trans. Impressive rothings of organisms of organisms of organisms, with gorwritten by Bach and composers be. Nervousness in the young organisms.

most often that of a leader, a supporter or of a "filler-in." The criterion for "beautiful" organ-tone and for effective playing was for centuries, therefore, the ability of organs and organists to be "good This important historical fact is

well-nigh forgotten today in churches where the a cappella choir gets along without the organ, and where the congregation gets by without singing. A few churches maintain the folk-spirit by having orchestral instruments with choir, organ, and congregation. As a rule the last three do not welcome the orchestra, and very few architects have made any place for it in the organ gallery. The war is changing this, however. On one hand, men and women in ects, and tuttis.

The orchestral crescendo and the found in the modern orchestra—on learning to sing with and welcome The same strange extremes are the service all over the world are whatever accompaniments they can get, from an ocarina to a military band or dance orchestra. On the other hand, here at home many an organist and director may find it advisable to bring in a violoncello or clarinet, or even a sax, to replace the tenor who was drafted last week. All signs point, also, to a great revival of congregational singing. The thereby perform the main function

Ten Tips for Beginning Organists

by Mary Deyo

bering everything" are harder jobs for the beginning church combination of poise and alertness which is the hallmark of the good

1. Take plenty of time for your Today the tables are unliked, the side of the orchestra and the After your music is in order on rack

scriptions for orchestra, with gorwritten by Dech and tompose to derivousies in the young organist
geous improvements (?) by Stokowfore him must not blind us to the usually settles in the feet. If your (Continued on Page 759)

Notographs of Wagner Operas

Some Notable Characters from Wagner's Imagination as seen by Harvey Peake





Elizabeth

Tristan



A Valkyrie

THE ETUDE

ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY. Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Teachers have told us how grateful they were for the Armour pieces. Written so that pupils will enjoy playing them, and based on sound teaching practice, it is no wonder that her works gain in popularity every year, there is a partial listing of Kathleen Armour's numbers available in Century Edition at 15c a copy. question concerning the construction of an or national Building, Bookefeller Center, 830 Fifth on, Can you can be estimated of hou much Avenue, New York City. Examinations are such construction would could to it possible to usually held in May. positishe in Century Edition at 1
267 Aud Lang System
346 Bahaffen System
346 Bahaffen State (Friedrich
347 Bahaffen State (Friedrich
347 Bahaffen State (Friedrich
347 Bahaffen State (Friedrich
347 Bahaffen State
347 Bahaffen State
347 Bahaffen State
347 Bahaffen State
348 Bahaf such construction would cost? Is it possible to add stops, pedals, and an additional manual to an old parlor organ, blown by foot treadles? Can you gite me an estimate as to the cost of a used two-manual organ? Would it be wise to take piano lessons followed by organ lessons, or begin with the organ at once? I cannot read music, but can play a few hymns on the parlor organ by ear. How long will it take to learn to play the organ?-J. J. G. A. The cost of construction of an organ

.... by Kathleen Armour

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would depend on the specification, builder se-lected, and so forth. It might be possible to make the additions you indicate, but we would not recommend the idea as a practical one. As-suming that you are interested in two-manual and pedal used reed organs, we are sending you by mail a list of persons having such in-struments for sale. You might communicate with them, making inquiry as to price, condi-tion of instrument, and so forth. We recommend your acquiring the necessary technic and reading ability by piano study, previous to organ Q. We are considering changing the position

of the organ console and electrifying the position It is also possible that we may rebuild the instrument somewhat. The enclosed plan has been submitted, but no estimate of the cost has been made. Will you please state whether you consider the proposed changes advisable, and what the approximate cost should be?—A. G. M.

A. As a rule, we do not approve of electrifying an old action and suggest that you con-sider a new organ, using satisfactory pipes, case work and so forth, from your present incase work and so forth, from your present in-strument. We make the following suggestions on the revised specification you send: in the Great organ a soft 16' stop (Dulciana or Gem-shorn) instead of one of the two 8' Open Diapasons suggested, which could also be borrowed pasons suggested, which could also be borrowed as a soft 16' stop in the Pedal department. We suggest retaining the Octave Quint. The Great organ would be more flexible if enclosed. In the Swell organ we suggest including a Mixture and a bright Cornopean. In the Pedal organ we suggest the borrowing of the Great organ Gamba (to provide a stop of that color for the pedals) and the borrowing from the Great or-gan of the soft 16' stop if included as we suggest. The addition of the couplers included in the specification indicates the necessity for larger wind supply, as the original specification includes only three couplers. You might re-ouest prices from the builders.

Q. When should the organist of a church bein to play the prelude; at the time the service is scheduled to begin or before that time and properly to a close so that the service may bein at the appointed time? We have a bell that alls for five minutes previous to the service. I feel that the prelude is part of the service and should be played after the bell stops ringing. What are the requirements for Asso-ciate Membership in The American Guild of Organists?—B.

A. The time for the playing of the prelude A. The time for the playing of the preduct is dependent on the arrangement and desires of the church being served. However, we do not feet that the ringing of the church bell and the playing of the organ prelude should be going on at the same time. One or the other should on at the same time. One or the other should be omitted. At St. Clement's Church, Philadel-phia (where the editor was organist for many years), the periods it strikes the procession at service time. Associates of The American Guild of Organists are first elected as Collesques and take the necessary Association of the Examination resultiements for the current year may be had take the necessary Associate examination at marked Tempo I that was used for the second any subsequent examination time Examination section—annelly right hand on Swell Viola and requirements for the current year may be had left hand on Great 4' Flute. For the "Chimes" by addressing the Deen of your nearest local section at the close use the same registration as Chapter. or by addressing The American Guild suggested for the opening section.

Q. In a recent issue of The Event I saw a of Organists headquarters, Room 3405, Interquestion concerning the construction of an or-

to which I have access I am unable to have as to which I have access I am unable to have an organ teacher, so when the organ did not re-spond properly I just supposed it was my fault. The organist of the church has quit playing hymns on the organ for congregational singing, as she says she cannot get any volume. I notice as she says she cannot get any volume. I notice that if I do not press the pedal note just an in-stant before pressing the manual keys that the pedal note will not sound. Also if I am playing on the full Great organ and do not take the stops off I cannot receive satisfaction on Swell organ or vice versa. I received a surprise while experimenting to see whether I could play experimenting to see whether I could play hymns on the manuals without pedals. I could not receive satisfaction with full organ, and upon releasing a few of the stops played louder with only Bourdon 16' Quintadena and Stopped Flute stops on. Also while playing with Pedal and full Great, upon placing my hands on Swell manual received a lighter volume without any stons on the Swell manual. I took off stons of the Great and could receive tones. In playing an arrangement of America I have chords for both hands-quarter length with passages in the pedal of eighth notes, and unless I play the hand parts as eighth notes with a rest in he tween, the pedal notes will not sound. Will you please send me a registration for the organ number, My Faith Looks Up to Thee, and for Carillon du Soir by Duddy?—G. M. S.

A. We are not surprised that the organis

of the church cannot get volume from the instrument when we examine the specification you send. There is no Open Diapason included the instrument being a three-stop unit— Stopped Flute, Duiciana and Salicional. There is no remedy for this condition in the specification enclosed. We suggest that you write the builders of the organ, stating the other conditions you name. It may be that you are getting the effects of the duplexing, and are not realzing it, and that you have the Crescendo nedal in operation. The pedal stops with the exception of the 16' appear in the manuals; conse quently, if drawn on the manuals in use, unless different notes are played, the pedals will simply duplicate the notes played by the hands. We suggest the following registration for My Faith Looks Up to Thee arrangement by Thompson, which we presume is the arrange-ment you desire to register: Since you have no Chimes you can treat the first part as the solo-Chimes you can treat the first part as the solo-using the Oboe stop for that purpose (syn-thetic stop in your organ) playing the accom-paniment on the Great 4' Futue. For the next section use Swell Stopped Flute for the rightand part, with accompaniment on the Great Dulciana. For the Chimes passage on the sec-ond page play the notes on the Swell organ (or omit them). For the Duddy Carillon du Soir we suggest the following registration: the "Chimes" section at the opening can be played on the Swell Stopped Flute. The second section (right hand) and Flute 4' on the Great (left hand). In the pedal department use the only 16' stop appearing in that department. For the first four measure 3 of the Moderato movement we suggest Swell Stopped Flute for the left hand part and Great Salicional and Flute 4 for the right-hand part. Beginning with the fifth measure both hands will be played on the Swell Stopped Flute. Ignore the direction "coupler off" at the beginning of the Moderato since your only 16' pedal stop, consisting of reeds, will be enough without the Swell t Pedal counter suggested at the beginning of the piece. Use the same registration for the section marked Tempo I that was used for the second

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3358	Blue Butterflies, G=2. Doi Butterfly, The, Op. 81, No. 4, C=2, Merk Chicades (Symphony No. 81, F=2, Beethove Christmas Eve, Op. 43, G=2. Helr
3216	
3333	Finlandia, G-3Sibelit
3386	Fuer Elise, Am-2Beethove
3545	La FontaineBohi
3363	
3364	Le Secret (Inter. Piz.), F-2 Gautie
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Symphonies of Smiles

(Continued from Page 699)

over the wheel in a child's seashore School at Yale in 1896. Of his three toy, the mystery might have been hundred and more inventions, the De solved years ago.

trons are put into motion, power is upon the dissemination of music. created; and that power when con- The pervading, penetrating charlaughter and song is a great privilege soul of its cares and worries. and a rare gift. Perhaps that is the Our good musical friend, Dr. Carl

Electronics are certain to play an of the value of a smile, ever-increasing part in the developthrough a sieve. The noted electrical the smile, always in opposite phase. engineer, David Grimes,* Vice-Presiengineer, David Grimes, vice-ressdent of the Philoc Radio and Telekling eye of a dog is a characteristic given cue, and start juggling objects. be necessary for you to make suggesof science were the development of all his body." many minds, but all depended upon many minds, but all dependent upon the invention of the three-electrode not stop in the head after it has been the invention of the three-electrode not stop in the head after it has been selves, yet loud enough for the class to ask: "May we write a play for the class to ask: "May we write a play for the class to ask: "May we write a play for the class." the invention of the discrete whole being and effects our systems of the real of the great state of the real of the great state radio tube by Dr. Lee De Forces, received by the caucat a periodic and affects our existence of raindrops, rustle of leaves, and next?" Each assignment can be an which made him one of the greatest which which made him one of the greatest which whic

Forest Tube has revolutionized mod-When atoms, molecules, or elec- ern life and has had a vast influence

trolled and directed to some useful acter of music, while noticed by purpose by man, may be used to the many, has not been realized in its full advantage of everyone. Music like- force until recently. The instantawise sets free, through its vibrations, neous effect of the martial strains of a marvelous, intangible kind of vi- a military band marching down the bratory current which may have al- street playing a Sousa march, is evimost miraculous results upon the dent to everyone within hearing. It human soul in the physical body. does not affect merely the ears, but it Plato must have had this in mind takes hold of the entire body. Backs when he wrote in his "Republic," straighten, chins go up, eyes brighten, "The man who has music in his soul and we tingle with the thrill of a new will be most in love with the loveliest life. The wonderful current of music in life." You who are engaged in mu- has been turned on and it flows sic study, music making, and music through all who hear. The astonishteaching are concerned with one of ing thing about it is its instantaneous the most beneficent things in exist- character, its spontaneity, its irreence and may well be proud of your sistibility. It may be compared with labors. To make people happy through laughter, which so often rinses the

reason why Gracie Fields, an inter- Seashore, one of the most widely read national blessing in these times, is of modern psychologists, in an imone of the highest paid artists in the pressive article in the "Household world. Well does she earn it, because Magazine," tells how smiles affect our she creates both music and laughter. lives. He gives you a new appreciation

"We think of the smile as specificment of music in the future. Through ally centered around the mouth, the them, sound may be amplified via the eyes, and the forehead-at any rate, radio, the talking machine, the tele- restricted to the face. This is largephone, the sound track, and the move by because the face is the center of from the projects sponsored by other these joyful measures, he will have a magnify the beat of the heart until But biologically, the facial smile is it sounds like thunder. In this strange but one aspect of mind and body day in human history, physicists tell as a whole. It expresses both our zines, and develop some yourself to us that vibrations reach out into the conscious and subconscious mental ether and extend to unknown dis- life, and our whole body and mind tances. It is conceivably possible that join in the expression. With the smile our climate and we ourselves are now we have action in the hands and feet, being affected in some manner by the the stomach and the heart, the explosions of tons of T.N.T. in the tongue and the sweat glands, and Mediterranean, in Burma, and in the countless internal organs which con-Aleutians. Electronically amplified, dition our well-being or ill-being and these vibrations laugh at distance determine our feelings and emotions. and obstructions. They pour through The same applies in principle to the brick, stone, and steel as water pours frown, which is a companion piece to

dent of the frilto readio and tense atting eye is a soon in a business of the first tense present have enjoyed the tions and direct the research. But if vision torporation, recently made being. True, the dog does not smile so performance, play The Juggler, by pupils hunt up information and make clear to a company of Philadelphia business men some of the wonders of distinctively with his face, but for Carl Wilhelm Kern, and ask the puelectrons, including Radar, which is good reasons. His body is not covered now having a startling determinative with clothing, so he can smile with all now having a starting queerining of the his body by wiggling his tall, and in students who likes the piece begin memories.

figures in the mistory of the human race. Dr. De Forest was born at Coun- Fine music may become a symptony interest in the composition, Voices of

help us to get the best from the life ing her "one vast, substantial smile." Let us have more music and laughter, more symphonies of smiles.

secret mission to the European war front, was killed in an airplane crash over Belfast, Ireland.

Glamour and Color in Music Study

(Continued from Page 714)

study with hobbies of boys and girls. atmosphere. A wise teacher will make a point of If you have a canary or other caged finding out the interests of her stu- bird, bring it to the studio. Let the dents, and will keep the various ac- children watch its movements and tivities of her class members in mind listen to the singing. Have a pupil assignment with a friendly inquiry 1935, ETUDE). Then ask: "Who wants like this: "Henry, will your Boy Scout to learn this piece about the singing troop march in the parade next bird?" Someone will be sure to anweek?"

On receiving an enthusiastic an- Tripping Along, by Audelle Alford swer in the affirmative, the teacher Thompson, also in the July, 1935. can assign, March of the Boy Scouts, Etude, offers an opportunity to apby G. A. Grant-Schaefer.

Projects that Arouse Interest

educators. Read about the clever desire to play the piece, too. school projects in the newspapers tain compositions.

to the next-door garden, but it will those who come to you for guidance. make a change, and a refreshing way you may find yourself with a diminto introduce pieces about flowers, in- ishing class. sects, butterflies, and birds.

race, Dr. De rotest was form at countries and add greatly to our joys cill Bluffs, Jowa, in 1873. He was grad- of smiles and add greatly to our joys Spring, by Johann Strauss, which ap- in this article are obtainable in sheet cil Binns, lows, in 1910. He was grant of shifted as well as relieve our sorrows, and peared in the April, 1943 Erros,

Or a skit can be dramatized depictwhich the Almighty has given us to ing some custom observed during the which the Almigney has grown the period when Schubert lived. This will low men. Dickens paid Mrs. Fezziwig make the learning of In Schubert's one of his finest compliments by call-1943, ETUDE) more fascinating. Since glamour tricks of this kind soon lose their novelty, constant variety is needed. Many teachers have added *H is with deep sorrow that the editor reports that shortly after this editorial was written, his valued friend, David Grines, while on a season by means of the book of plays the control of the source of the sour of the childhood of the masters, "Musical Playlets for Young Folks."

Appeal to the Five Senses

Appeal to the five senses in presenting study material. Things that we see, hear, touch, taste, or smell become real to us. Compositions about unusual objects, places, and people offer an opportunity to show pictures. Display Oriental flower scenes when you assign In a Chinese Garden, by C. E. Overholt (in THE ETUDE for August, 1934) and see how the lesson It is also helpful to correlate music will become vivid with realistic

when choosing study material. If this read the words of Pretty Little Song is done, it will be easy to preface the Bird, by George L. Spaulding (in July, swer: "I do."

> peal to the sense of feeling. Let a group of children carry out the action indicated by the words. After a child

Pupil Participation

You may argue that you have no prepare the way for the study of cer- time to fuss over these numerous methods of intriguing pupils. Unless Variety can be secured by an occa- you can arrange your schedule so sional trip outside the studio. The that you can give sufficient attention "excursion" may be only a few steps to whetting the musical appetite of

One solution is to shift much of the Novelty "stunts" are good, provided responsibility to your pupils. Let one they are not overdone. For example, group of students write a skit or reciarrange with one of your pupils to tation which will introduce a piece to "Do animals smile? Yes, the twinmeter your class unexpectedly at a another group or individual. It was pils if they can hear the notes imi- in view, the knowledge gained will tating a juggler. Then let one of the be indelibly impressed upon their

Music, like smiles and frowns, does the studio discussing between them—win their enthusiasm. They will begin Two or more pupils can walk across pupils in this manner you can also

music form.)

VIOLIN QUESTIONS

Answered by ROBERT BRAINE

No questions will be answered in THE ETUDE unless accompanied by the [ull name and address of the inquirer. Only initials, or pseudonym given, will be published.

Russian Label Violins

S. S.-Violins labeled "Rigat Rebus, St. Petersburg," are commonly supposed to be Russian instruments, but the fact that your violin has a separate label bearing the word "Germany" indicates that the violin is a German "trade fiddle" of no particular reputation or value. Trying to find out who made for the proverbial needle in a haystack.

Paganini G. H.—Niccolò Paganini was probably the most famous of all violinists. The following would probably answer for your "thumb-nail" sketch of this famous violinist for your club

"Niccolò Paganini (1782-1842) a glant of the and predecessors as a virtuoso of extraordinary gifts. His marvelous technic, combined with a flery femperament, produced a sensation in Europe. Most of his works, which are among the most difficult violin composition in existence, were composed during his stay in Italy, when he was developing his techwere destined to dazzle Europe. His "Violin Concerto in D major" abounds in every diffi-culty imaginable apart from possessing a distinctive melodic value.

To Re-varnish a Violin

R. M .- Don't try to re-varnish your old violin yourself, unless you know how to do It and have had wide experience in this branch of the violin-making profession. Many a-fineold instrument has been rulned by being re-varnished by someone who thought that all Variable 19 Software with the had to do use to go to the five-and-ten-had to do use to go to the five-and-ten-played with a pick. A great musician has said had the bow is the "life and soul of the violin." It is true that the finger boards of the two invarnish was smeared on the violin in any old varnish was smeared on the violin in any old
way. It takes an expert to varnish a violin
that one has frets and the other is smooth. You

Counterfeit Labels

T. N. R .- The childlike faith which people Gemunder Violins have in labels pasted in old violins, purporting to give the names of makers, the year when the violin was made, where it was made, and other details, is simply astounding. People who have a scant knowledge of the violin look inside the instrument the first thing and decipher the label. They believe everything the label says. If the label says "Strad." then "Strad." it is. I have known of fifteen-dollar Strads, being sold for prices in the thousands on the strength sold for prices in the thousands on the strengm of a bogus Strad, label. For this reason I advise people intending to buy a supposed old violin to have it examined by an expert who can tell them exactly what the violin is, and what it is probably worth. There is an enormous number and the property of the property of the property of prices. The property of the property of the property of the first of the property of the property of the property of the first of the property of the property of the property of the property of the theory of the property of more or less skillfully. The paper, printing, ink, and so on are carefully imitated and some of and so on are carefully imitated and some or them bear a striking resemblance to the orig-inal, as they are soiled and "aged" and made to look as much like the original as possible. Thousands of people treasure these "fake" vio-lins in the belief that they own masterpieces, made by the great violin makers of history.

Learning by Hearing

NOVEMBER, 1943

G. H. P .- You are doubtless aware that the quickest and casiest way to learn a foreign language is to go to the country where the language is spoken. You would hear nothing but this particular language. By this method you would learn the language in a quarter of the time it would take if you tried to learn it in your native country.

Music is also a language and one must con-stantly hear it to understand and appreciate it. Not many years ago it was difficult for the mu-sic student to hear high-class music which would really further high-class music which ac student to hear high-class music which would really further his musical education. Fortunately, modern invention came to the aid and phase student. We now have the radio and phase student. We now have the radio and phase to the highest class by the turn-ing of a burn The music student of the United States can hear the greatest orchestras

and vocal compositions, and can hear them not only once but as often as desired, so that they can be studied and disserted. Of course a vast amount of trash comes over

the radio, but the serious music student must shun this as he would the plague, and listen to only the high-class, artistic selections, which to only the right-ciass, artistic selections, which will improve his musical taste and knowledge.

Let us glance over the high-class music which is available to the musical student in the United States. He can hear the Metropolitan Opera from November to spring, when the greatest operas are produced with an orchestra of almost one hundred men, and with famous stars on the stage. Then there are famous sym-phony orchestras such as the New York Philarmonic, and the orchestras in Philadelphia Boston, Cleveland, Cincinnati, Minneapolis, and other large American cities. At their concerts they usually have famous vocal or instru-mental soloists. The radio also gives us famous miscellaneous programs of high-class music, such as that of the Telephone Hour, and the Firestone Hour. The Telephone Hour is especlally noted for its high-class soloists, such as Jascha Heifetz, the world's premier violinist; Lily Pons, said to be the greatest living coloratura soprano; and other equally famous stars. Then there are concert appearances of many famous artists which are available, if music students are only on the lookout for them in the

Violin and Mandolin

programs in their daily papers.

N. S.-As you seem to be at present interested n learning the violin. I do not see just why you should study the mandolin as a prelim-inary. Why not commence directly on the violin? The two instruments are quite different. One is a bow instrument, and the other is will lose valuable time in commencing on the andolin. Better start directly on the violin

M. B. P.—George and August Gemünder made violins for many years in New York City. Your other violin labeled "Canova Cono" is a "trade fiddle." I cannot set a value on either violin without seeing it, nor can I advise you as to your getting them appraised. Their value will depend a good deal on the treatment they have received since they left the maker's hands If you are going to sell the violins it might be well, for you will then know what price to set The Greatest Violin Maker T. H. G.-1-Ant. Stradivarius of Cremona

Italy, is considered to have been the greates violin maker of all time. 2—François Tourte of Paris, France, was the greatest bow maker.

Most Popular Violin Concerto

H. G .- I think there is little doubt that the greatest and most popular violin concerto ever written is the "Violin Concerto in E minor," by Felix Mendelssohn. It is not the most technically difficult by any means, as the concerti of Paganini, Ernst, and other composers are more difficult, but for beautiful melodies and excellent musical workmanship it is unsurexcellent industrial passed. Every good violinist has this charmin composition at his finger tips, and I believe it is played in public ten times to every once any other concerto. It is the "hit" of all the violin numbers when it is played. It is equally effective when played with orchestral or piano

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ruses, medieval melodies and modern numbers, and many songs that children love including lullabies and part songs. 52 pages, strong attractive binding. Single copy 25c; \$2.50 Order today from your bookstore or direct from the publishers

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So You Want to Try Hollywood

(Continued from Page 712)

or any combination of instruments; or six experienced orchestrators are during the photosis and the must possess a facile and called in. The composer gives them ment, for example, he may work well-known star who does not since and he must possess a facile and called in The composer gives them ment, for the most general indications as to with a director who has a marked is east for a film in which a sme flexible creative talent. In one film, the most general indications as to with a director was the first of two must be included. In the ne may be asked to turnish humor-what he wants by way of orchestral members of the may have his instructions case, the star's speaking voice to us music; in another, dramatic, color, and the orchestrators go to next, he may have his instructions case, the star's speaking voice to ous music; in another, dramatic, color, and the orchestrators go to next, ne may have the carefully matched, as to qualify with lyric, nostalgic, or local-color effects work—often for twenty-four hours a from a director who prefers the carefully matched, as to qualify with -and all must be 'in character,' day. Hollywood cannot wait until the

work out the score! This is the rouposer and the orchestrators present urally, has already made a clear which is carefully timed. Then the work out the score; this is the rouposer and the orchestrators present urany, has another than the time for turning out picture music. for any possible last-minute changes, mental picture of the impression he star makes the camera take, 'mouth. The picture liself is planned, photo-Recording is done in one of two wishes his film to convey. Again, ing' the words, according to the graphed, and cut, and the release ways. Either the silent film is pro- every new musical arrival in Holly- schedule, so exactly that the illustrance of the silent film is pro- every new musical arrival in Holly- schedule, so exactly that the illustrance of the silent film is pro- every new musical arrival in Holly- schedule, so exactly that the illustrance of the silent film is pro- every new musical arrival in Holly- schedule, so exactly that the illustrance of the silent film is pro- every new musical arrival in Holly- schedule, so exactly that the illustrance of the silent film is pro- every new musical arrival in Holly- schedule, so exactly that the illustrance of the silent film is pro- every new musical arrival in Holly- schedule, so exactly that the illustrance of the silent film is pro- every new musical arrival in Holly- schedule, so exactly that the illustrance of the silent film is pro- every new musical arrival in Holly- schedule, so exactly that the illustrance of the silent film is pro- every new musical arrival in Holly- schedule, so exactly that the illustrance of the silent film is pro- every new musical arrival in Holly- schedule, so exactly that the illustrance of the silent film is pro- every new musical arrival in Holly- schedule, so exactly that the illustrance of the silent film is pro- every new musical arrival in Holly- schedule, so exactly that the illustrance of the silent film is pro- every new musical arrival in Holly- schedule, so exactly that the illustrance of the silent film is pro- every new musical arrival in Holly- schedule, so exactly that the illustrance of the silent film is pro- every new musical arrival in Holly- schedule of the silent film is pro- every new musical arrival in Holly- schedule of the silent film is pro- every new musical arrival in Holly- schedule of the silent film is pro- every new musical arrival in Holly- schedule of the silent film is pro- every new musical arrival in Holly- schedule of the silent film is pro- every new musical arrival in Holly- sche date is set. While this work goes on, jected and the musical director — wood runs the risk of being 'tagged' of singing is perfect. (Sometimes the composer is given a copy of the cords the musical along with it, thus in a system of musical type-casting. the process is reversed; the actress plot scenario, from which he may securing perfect synchronization im- That is to say, if he has earned his 'mouths' the songs first, and the derive ideas for basis thematic man mediately: or (in cases when this call to Hollywood as the result of a singer times her singing to match terial. He cannot possibly begin concarnot be accomplished technically lyrical hit in waltz time, he may exposing, however, until the picture is the recording is made alone and pect to be asked to turn out lyrical picture music is immensely line. done and those scenes for which later fitted to the film by a process hits in waltz time until three-quar- esting and rewarding. The new music is desired are marked. When of exact timing. This is done by cuing ter rhythms beat into his sleep. If comer will enjoy it-provided he is the picture is done and cut, both in the score in seconds and synchro- he is 'tagged' as a symphonist (my equipped with sufficient musical its rough and final versions, the com- nizing the recording to the already- own case]), he may find it a difficult background, training, and curely in poser is called in for actual work, timed seconds of film scenes, It can process to get an assignment for any carry him expertly through all the This moment generally occurs some happen that the synchronization is work not involving a seventy-piece possible demands that Hollywood three weeks before the advertised re- not perfect. Then a re-take is made, orchestra. On the one hand, musi- can present." lease date. Within those three weeks, the musical director speeding up or the entire musical setting must be slowing down his playing, as the case thought out, written down, ar- demands, to fit the film, ranged, orchestrated, approved, taken through its complex process of re- the music-track is cut. The film is cording, and sent out in national reeled through again and the musicdistribution, along with the already track, already timed, is matched to completed film. This routine, I be- the exact feet of film which it must one such time he went to a Dr. Dahl, looked up anxiously from the pillow,

The First Step

"The first step in the musical routine is viewing the finished picture. The film is run through silently, and the composer watches it. Beside him he has a pencil, a paper, and a stopwatch. The scenes needing music perhaps six reels of music and sound to employ music in their seances. most stirring lines in the English have been indicated to him-the producer determines where music shall come in; while the composer may unit. suggest suitable scenes, he does not have final say about it-and his first task is to mark down the exact length of these scenes, in seconds. The romantic scene may need six seconds of suitable music; the cowney scene, hearsals, to make certain that the the foot and, although everything are able to write music when faced may need ten, the storm scenes, twelve seconds, and so on. In back- correctly timed sound tracks are was done trying to save it, he had

with his time notations, and turns have been had to indicate no pos- feeted. He begged to be taken to with the notations, and the solutions are the final take is made. Edinburgh where lived the famous out suitable thematic types of exactout suitable thematic types of exactly the desired length. When the —and all the various music and surgeon, Joseph Lister. Lister exreasons, I believe, why his music is

surgeon, Joseph Lister. Lister exreasons, I believe, why his music is ly the desired rengen, when the the thems are done, the producer may sound tracks are fitted to the film, surgeon, Joseph Lister, Lister extends on the producer may sound tracks are fitted to the film, surgeon, Joseph Lister, Lister extends on the producer may sound tracks are fitted to the film and the enflamed foot and told so timeless, so charged with its on a themes are done, the producer may sound that are more than amined the enflamed foot and told so timeless, so charged with me often wish to hear them, approving.

After that, the public is ready to the pale young man, whose face vitality. Bach was drawing on a beneatly the control of the pale young man, whose face vitality. By this time, some of the precious three weeks has gone by. For this reason, the most competent composer may often lack the sheer physical time necessary to complete his own orchestrations. In that case, five

months was until the "When the soore is ready, the reproper inspiration manifests itself, cording date is set, and the musical must be subordinated to the dein two takes. The singer goes throat-"Indeed, there is hardly time to director takes over, with the com- mands of the producer who, nat- the songs, each individual syllable of

"When the recording is completed, lieve, is the best argument for solid accompany. In scenes that have no a sort of Russian Coué, to see if the that there was grave danger of death, music, blanks are indicated. Finally, physician could help him to work, and that an operation was his only the whole is glued together. The Day after day he would fall asleep chance to save he foot. Could be same process is gone through with in the doctor's office while he heard stand it? the track of sound effects. Then the the same words dinned into his ears "Yes," Heniey heally replied. work goes to the dubbing-room, that he would begin to write the In the interval before the operawhere the final re-recording takes concerto he had planned. This sleep tion, and not knowing whether he place. Here the operators have the was doubtless hypnotic in form. It is would live or sae, Henley wrote one visual film to be combined with not unusual for accredited hypnotists Invictus, which contains two of the effect tracks, already perfectly timed,

The Final Stage

"Since the dubbing is the final stage, it requires extreme care. The that of William E. Henley, who wrote when I feel that life is not worth ground music, a scene that runs into faded in and out at exactly the ap- to lose the foot. Just as he was getground music, a scene that runs him with a music is considered long. Propriate seconds of time to fit the first accustomed to going about on victory over despair. Then I think inutes of music is considered ions.

or any combination of instruments; or six experienced orchestrators are during the process. On one assignsometimes happens, however, that modern idiom. In either case, the the singing voice of a musical sub-"When the score is ready, the re"When the score is ready, the re-

days of uninterrupted sleep.

pass judgment on the picture—and cal type-casting assures the studion pass judgment on the pitches of competent craftsmanship; on the other, it deprives the composer of ays of uninterrupted steep.

"The routine for putting music the full development of his poten. into films is definite enough. No one tialitles.

into films is definite enough to the can predict exactly what sudden difcan predict exactly what states are not into worked out that oddities are rare by

Music and the Battle of Life

(Continued from Page 724)

He did begin to write and the work language. which must be combined into one was the "Second Piano Concerto," dedicated to Dr. Dahl. But there is no anemia about this piece. It is full of richness and vitality,

One other example comes to mind, I get it out every now and then sound engineers and the musical that inspiring challenge, Invictus, living. It always bucks me up.

"I would define genius as the right man in the right place at the right time. We know, of course, too many instances of the time being ripe and the place being vacant and no man to fill it. But we shall never know of the numbers of 'mute and inglorious Miltons' who failed because the place and time were not ready for them."

-RALPH VAUGHAN WILLIAMS

I am the master of my fate

I am the captain of my soul. Henley did live and his poem has been set to music by Bruno Huhn.

with a crisis in life; how they dare

power greater than himself; the power of the spirit in which faith and hope spring eternal, in which there is no fear, no death. Other composers, tapping this power, have overcome the world in their music. And that is why we, on hearing the music, can do the same.

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The Fighting Man and His Music

(Continued from Page 711)

quantities and of a quality that down in the Canal Zone. In the would have amazed the fighting man course of his letter, he wrote of the of the last war. The latest evidence fine record albums of string quarof our government's knowledge of tets, symphonies, and so on that he the need of our fighting man for had come across in camp down there. music is seen in the recent an- a discovery that made him, a music nouncement that newly designed lover, supremely happy. portable entertainment outfits-combining radio and phonograph—are explanation of why today's fighting to be sent to troops overseas. These one must not overlook the fine conunits, weighing only two hundred certs being given by world-famous and fifty pounds and inclosed in a artists in camps throughout the cabinet forty-seven inches long, are country Such artists as Jascha Heiweatherproof and contain a long and fetz, Albert Spalding, Margaret short wave radio receiver, a phono- Speaks, Igor Gorin, Nathan Milstein, graph turntable, fifty records, twen- James Melton, and dozens upon ty-five half-hour radio broadcast dozens of others are giving freely of transcriptions, a collection of song- their time and will continue to do books and-last but not least-sev- so in increasing numbers. eral harmonicas

Radio, Today and Yesterday

the New York Philharmonic-Sym- singing for some time. phony and comparing the interpretations of such men as Arturo Toscanini and Eugene Ormandy, to mention a shell-shocked victim!

stranger, a private with the U. S. A. Off the Earth, and Keep 'em Flying, maybe it is still unwritten. Some carry them to victory.

As still another contribution to the

All these musical attractions of more legitimate proportions help to explain why there isn't so much Radio plays such a vitally impor- singing as in the last war. Do not, tant role in our lives today that it is , however, get the idea from what has hard to believe that during the last been mentioned above that the solwar, radio, as we know it, did not dier of today has lost his tongue. exist. Today, the soldier can keep his Far from it! Soldiers of free counown portable radio at the side of his tries will always sing. There are glee cot or listen to amplified programs clubs at most of the camps with good of all sorts in the camp auditoriums, musicians at the helm, and camp On his own radio, he can dial for the song-fests are regular features. Every programs of good music that he has encouragement is given the soldier's to mention only a few. You have years from now, we shall look back always liked and can still continue interest in singing. As for the songs heard these and many others on the to this war (which, incidentally, still to enjoy. Imagine lying in your bar- themselves, the prime favorites, as air (the songs of the last war, with has no name) and have its memorack cot in 1917 and 1918 and hear- in the last war, seem to be those no radio to help, had to come up the ries flood around us as we hear this

Tin-Pan Alley Works Hard

Voiced to the soldier of the last war, or so after the first bombs fell on vocal vets. Like war, these songs, and favorite as, say, Pop. Goes the would have seemed the mouthings of Pearl Harbor. A number of "patri- a handful of others, are eternal. Also, collections of fine records are among them We Did It Before and above and their various counter- the speed of radio. Nothing can often available to the soldier, and We Can Do It Again, Remember Pearl parts, there will undoubtedly emerge stop it. record concerts are given frequently. Harbor, You're a Sap, Mister Jap, a song that the future will definitely Meanwhile, our fighting men are A recent article of ours in The Etude They Started Something (But We're associate with this war. At the mossinging and listening to the music drew a chatty letter, seeking fur- Gonna End It!), Back the Red, White ment, no one knows what it is. Maybe they love and need, the music which ther information, from a complete and Blue, Nobody's Gonna Push Us we have been singing it for months; all free fighting men must have to

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cards is printed the staff and the note corresponding to the key on the keyboard), Keyboard Finder and a Book of Comprehensive Instructions for their use.

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ing the Philadelphia Orchestra and the boys have known and have been hard way) but, in most cases, they song. Maybe it will come from Tin-To be sure, the opportunists in Mare, The Grasshopper Song, Hail, far-off Australia will dream up a only two. Such a fabulous prediction, Tin Pan Alley went to work an hour Hall, the Gang's All Here, and other timely set of words to some such old

aren't the songs the boys are sing- Pan Alley, but we have a deep-seated ing. They still fall back-and always suspicion that it won't. Maybe some will-on Annie Laurie, The Old Gray inspired Yank in a lonely spot in Weasel. If it's the right song, it will otic songs" were rushed through, In addition to the songs mentioned flash around the world by and with

754

The Child Who "Hates" Music

(Continued from Page 723)

tion is the musically unambitious from play the next time. A regular performance "

love and benefit by games that really overstrain on practice. To do so only Peace that is so ably set by the modteach music. He will work hard to produces tension and hampers prog- ern master. The first rehearsal was Could there be any stronger argumake a good showing in those ress. The child should have relaxed not a success, but as time for the ment for choral directors to uphold monthly recitals for pupils and but thoughtful practice as his aim. friends. One teacher who had only If the child is to like music study larger groups.

press some of his ideas to keep be- lated to try to reach the same goal. present disc that advances have been not shaken by the fact that she

time to interest him in his music. friend of a lifetime,

The accursed thing in music educa- Then try to see that he isn't called

a few pupils occasionally planned he must be given the satisfaction of a musical tea in which the pupils success. See that his music is simple played for each other. Pleasant so- enough to be well done, yet give him cial times were enjoyed and the some material that throws down a pupils had opportunities to gain con- challenge that he is eager to meet, fidence before small groups, then From the first his music must be interesting and worth while to him. Appeal to the child's imagination Let him hear good music. We play or to give meaning to his playing. He sing because we have heard music can hear the raindrop on the pane, which is so beautiful that we long the robin in the cherry tree, the to imitate it. The artist has made it elves on the stair as painted in the approach a high mark, but rather music. Encourage that. Let him ex- than being discouraged we are stimu-

of music as an inner experience deavor to share your love of music, organ. given outer expression in beautiful and watch the change. The child unknown. If he comes in tired from sponse to the beauty in music and Columbia set M-542, play, or called from play, take a little who sees it with new eyes as the

Music or Show

(Continued from Page 716)

is contagious and it will not be long sible at the moment. We should like sive,

Music for the Joy of It

The redeeming feature of following participate in the giee club. In the long program, unless very cleverly radio is now a member of the Metrothe plan outlined above is that the combined colleges of Tulane Univer- varied, is apt to pall. The present politan Opera Company, His singing element of "show" is still sufficiently sity, over five hundred students par- program has variety, but not suffi- is manly and straightforward; one element or show is sun summering any over the national statement of showing the showing the showing the statement of showing the showing the showing the statement of showing the sho present for all the dear purposes of engage in the door of singing good muscle education. Music does sing for the love of singing good muscle education. Music does sing for the love of singing good muscle education. Music does sing for the love of singing good muscle education. Music does sing for the love of singing good muscle education. Music does sing for the love of singing good muscle education. Music does sing for the love of singing good muscle education. sound music equeation, music times sing for the large of antiang good must be found that the words of all the songs are cheerful he is at his best, for subtlety not exist in the true sense of the word and account account a contract of an une soungs are cheerful ne is at his best, for sound until it is given performance; the participation, no regular trips are given may prove helpful in sustaining is not one of this singer's long suits. until it is given performer, and taken, and no keys given. The stuing interest for others. If we were His diction is admirable and his Cycle of composer, performer, and season, and the season of the season o position is to be of value as music. trip will soon be forgotten, the key four, we would unhesitatingly select able; thus his singing of the old position is to be of value as music. Sup will soos its sparkle, and the hours disc 7401-M, containing two folk- favorite Mah Lindy Lou is accomone of different caliber; it will be of credit will be smiled at; but the songs-A Sailor's Song, In the Vitplished with a freshness and a natone of different camper; it will be to seek with the value of the camper of different camper; it will be to seld on higher level of expression love of great music will grow and be lage, and the Campes on the camper of the camp ence alike experience the making of At the National Music Camp, Inter-effects.

before his students catch the spark to record experiences we have had in The title of the album is drawn Lindy Lou (Strickland); and Witness that will carry them on to a true following the plan suggested in the from two songs used by the Don Cos- (Negro spiritual); sung by James article. At Newcomb College, New Or- sacks when they were part of the Melton with Robert Hill at the plano. leans, Louisiana, one-third of the en- White Army. A certain amount of Victor set 947. rollment of seven hundred students this type of singing appeals, but a Melton, who began his career in

of eighty-five members recently en- l'onore, and Non mi dir, bell' idol mio; typical of the final group of a concert There is no doubt that many who joyed singing works of Palestrina, sung by Rose Bampton with the hall recital than of a regular pro-There is no doubt that many was been also been read these lines will rea time wills in Fashous, and ducted by Wilfred Pelletier. Victor choice of material has been made work with a certain select group, but cere conviction of expression. There disc 11-8466.

which the group made an immediate work of art, and at the performance

response. We were eager to have the rose to a height of expression that choir and a special orchestra present could not possibly be reached by singthe cantata "Dona Nobis Pacem" by ing "just another number." As the the cantata "Bona Rober 1 the the great contemporary English com- last bars of the work were sung, these poser, R. Vaughan Williams. This is same students who were skeptical of not a work that a choir will swallow its value at the first rehearsal, went whole at first rehearsal, but rather the honest tears of gratitude in being time for practice and for his lesson one that will be received only if the a part of greatness. A petition was The child needs to participate in will usually avoid this. Friends will director has an unshakable belief in signed by three hundred campers to much music with others. He will come at convenient times. Don't the musical treatise on War and repeat the performance, so great was performance drew near, the group the ideals of the very best in their began to feel the effect of a great field of endeavor.

Music, Ancient and Modern on Master Records

(Continued from Page 707)

fore him continually the conception Use your knowledge as you en made in the reproduction of a large seems temperamentally and histri-

who hated music will become one of Russian folk, army, and other sity of the character quite evades Be sure that he is ready to learn, who, regardless of the degree of his songs, sung by the Don Cossack her, and in both airs there is more Then proceed from the known to the skill, feels a warm, personal re- Chorus, conducted by Serge Jaroff, than a suggestion that the tessitura

> perbly with a wide range of tonal no doubt be welcomed by many. coloring and some impressive, al- A Song Program: Miranda (Hage-

much better merely to follow the and current demand presented, to sterling qualities as a musician are the few.

onically unsuited to the role of Don Cossacks On the Attack; A series Donna Anna. The passionate intenis difficult for the singer. All of which The songs in this album are mostly may be due to the fact that Miss boisterous and rowdy; the sort of Bampton lifted her voice from a things an army group would sing. mezzo to a soprano. However, since Some of the songs were sung by the this is the only record in the domes-Don Cossacks when they fought in tic catalogs, independent of the comthe White Army of the Crimea; some plete operatic sets, with these arias are sung by the Armies of Russia to- on it, and since Miss Bampton's muday. The present Chorus sings su- sicianship is admirable, the disc will

though obviously theatrical, effects. man); Serenade (Carpenter); A Balmusical expression. This love or art crowd and attain the best effect pos- the chorus are particularly impres- The Little Irish Girl (Lohr); Kitty The baritone and bass sections of lynure Ballad; The Low-Backed Car;

ginska, with its unusual organ-like heard. Admirers of the tenor will unence alike experience the maning of As the Anthonia man and the state of the state work with a certain select group, out cut continued to a more popular of that as a general rule it would be were also works of a more popular of the selection of the selection

The Band as a Medium for Symphonic Accompaniment

(Continued from Page 718)

students are sure to derive from the students and faculty, and it brought fine art of accompaniment, with its to the band concerts many who many problems of minute balance, would not otherwise have attended. accurate counting of measures, and Those of us who are interested in general ensemble, is of inestimable promoting the development of the value. Finally, the very insight into symphonic band movement and who a literature which, to the minority have the welfare of wind instruof band players, would otherwise al- ments at heart, know how much it ways remain foreign territory, is in means to enlist the sympathy and itself of no small importance. The interest of serious musicians, and presence of works of this type on this purpose alone would justify band programs tended to dignify the publishing these results and passing work in Symphonic Band in the eyes on to others an account of this inof all the school personnel, both teresting experimentation.

The Teacher's Round Table

(Continued from Page 710)

some excellent discipline without his If teachers will adopt a liberal attiknowing it! And don't forget it, boogie- tude toward boogie-woogie, I am sure it woogie can give discipline a-plenty. Wise will pay dividends in the end, and in teachers have long recognized this fact. more ways than one. Take a simple B.W. bass, for instance; The best book I know is "Beginners'

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Sit down, play it fast, evenly, inci- IV) but it is very clearly written, well sively, in "perpetual motion" style, graded, and chock full of very amusing starting on the first, fourth, and fifth music. I enjoy playing it myself! And if degrees of the scale, then add to it all you want some good "swing" transcripsorts of rhythmic gymnastics inter- tions of old favorites (Grade III and spersed with leaps, octaves, repeated IV) get "Swing Out," by Stanford King. tones, and so on in the right hand, and What he does to Pop! Goes the Weasel, you'll get plenty of discipline! How can Three Blind Mice, Old Black Joe, and one fail to improve in accuracy, endur- others is nobody's business! These two ance, brilliance, and rhythmic verve? books ought to hold you and your stu-Aren't those enough virtues for you? dents for a while.

Boogie-Woogie," by Bernard Whitefield, an authority in this field. The book is by no means elementary (Grade III and

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"FORWARD MARCH WITH MUSIC"

The Original Don Cossacks and the Music of the Don

(Continued from Page 706)

every office of life—traditional work ters. In third place, then, come the hearty and some are reflective and the 'khorovod' (village festival); vigor of the Cossacks and their and traditional ballads that the minpeople's own songs, we have a mag- hut) at night, nificent tradition of religious music. ponderous and full of sincere fervor. Russia's church music lay dormant "Our Russian system of singing is and obscure for over a hundred somewhat different from that of any

songs, love songs, dancing songs; folk and soldier songs that repre-A Different System

years; then it was reshaped into its other country. Even professional artpresent form by men like Gretchani- singing makes use of the national humming is an excellent thing for "It is most heartening to note the noff, Tschaikowsky, Rachmaninoff, characteristics that may be found in the development of resonance. Even wonderful development of taste in Kastalsky, Chesnokoff, and Schve- the singing of the people. We make singers who make no use of this at American audiences. When we first doff. Professor Schvedoff has set much use of wordless singing, or all in their normal work might do sang here, some dozen years ago, the down and arranged many tradi- humming. Also, we accept the use of well to practice it, in moderation, audiences seemed to regard us as a tional airs for the special use of our the falsetto as a legitimate part of for its value in placing the voice sort of 'show' and demanded only "We vary our own programs to work we have six parts, or voice a resonance exercise, is to feel the Today there is an equal demand for include examples of all the various choirs, instead of the conventional vibration of the tone in the lips and our serious national music. Church types of national music. Usually we four (although some of our arrange— in the mask. If this vibration is not litanies, which are often long and begin with church music which, in ments call for twelve parts); fal- clearly felt (as a buzzing tickling), difficult, are as popular as the folk

Humming for Resonance

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tone, bass, and contra-bass. This "We have, of course, developed one permits of wonderful varieties of own system of choral practice, Durrange, of course, and enables our ing the busy concert season we have male chorus to offer selections that little time for more than three or would normally call for the highest four rehearsals a month. During the female voices. There is no 'trick' summer months, however, we pracabout the legitimate use of the fal- tice hard, both in program building outpourings are important as they re- choral with no instrumental accomflect the Cossack's innate need of paniment of any sort. Next, we use voice can encompass it, falsetto is weeks we practice eight hours a down expressing himself in song; but they a group of classics, including best attempted by an organ which —four in the morning and four in represent only a small part of our choruses from the great Russian is very light and lyric by nature. Its the afternoon. It is then that new music. We have songs built around operas and songs of our great masplacement and depends entirely songs, distribute the music to the upon head resonance. One often various choirs of voices, and go most characteristic of all, battle sent the life of our people. These are hears it said that frequent use of through the selections with the ensongs. Some of them are gay and the songs that the peasant sings at falsetto 'ruins' the voice. This is not tire chorus, indicating the effects to so. In our group there are lyric tenors be attained. Next comes the work brooding—just as life itself is—but songs of the earth, the rivers, the who have taken the falsetto part for with the separate vocal groups. When all reflect the innate strength and forests; songs of work and of love; twenty-three years and are still each of the choirs has sune its 'going strong.' The danger of the part five or six times, we close the steppe country. In addition to the strels intone in the 'izba' (peasant falsetto is—like everything else in music and work without notes, By vocal work-its forcing or abuse. No that time the ultimate effect has one without a perfect command of been understood by the men, they head resonance should attempt it. know their own parts, and can concentrate on the music without looking at the notes. Then we begin the

our vocal ensembles. In our own forward. The secret of humming, as gay, humorous songs and dances, all orthodox services, is entirely setto, first tenor, second tenor, bari- the voice is incorrectly resonated, songs. Also, we have gotten to know

the American people through our citizenship (all of us learned the frequent contacts with schools and Constitution by heart, translating it into Russian and then back again certs, the local glee clubs come to into English as an exercise in lanvisit us, to ask about our work, to guage as well as in patriotism), we visit us, to as a shout their own sing- feel a special thrill in bringing the ing, and to sing for us. These Amer- songs of our liberty-loving Cossack ing, and to only or are really rean college groups are really reancestors to our new home. Our tramarkable in musical insight and ditions are different, certainly; but vocal ability. During the past months, we meet on common ground in the too we have been singing for Red nature of the ideals we venerate. Cross rallies and for army and navy And that these ideals may be clariposts. Now that many of our group fied through music is a hopeful step have been admitted to American toward world understanding."

Ten Tips for Beginning Organists

(Continued from Page 750)

til vou have yourself in hand; then Try not to shift hands on your manreduce your pedal volume. Ordinarily, uals or change several stops on difreleasing the pedal couplers will pro- ferent manuals at once until you duce the desired effect.

you have studied. Work up to the on it. limit of your technic only after long 7. Don't repeat numbers too often. and repeated practice and at least Mark the date of performance on a year's experience. Don't play your each piece before you put it away, or most difficult numbers on special oc- keep a file of programs as a check casions. The combination of the two on yourself. will almost certainly make you nerv- 8. Use Bach sparingly in the averous-and nervousness and good or- age small church. Chorales, chorale gan playing are common enemies, preludes, aria movements, or num-Never forget that the average con- bers from instrumental suites are gregation is always more impressed safer choices than the big preludes, by a good melody, tasteful registra- fugues, and toccatos. tion, and a judicious sprinkling of 9. Try to keep your embarrass-

4. Check carefully the numbers, don't let it weaken the rest of your tunes, and verses of hymns. (Sad ex- playing-forget it and go on, No one perience taught me the importance will blame you for making a misof this.) Practice hymns before the take, but you may be blamed if you service. Keep an eye or an ear on make the same one twice! One way your verses so you will not wake up to cut down on mistakes is to be all of a sudden wondering whether faithful to your practice time. Reyou have finished or have one more member that your private work is verse to play. Add 4' and 2' Flute just as important as your public playstops (reeds are not so good for con- ing in attaining professional poise gregational singing) and play all and alertness. So-don't skimp! If parts semi-staccato if the congrega- you can practice on an organ free tion begins to drag or to flat. Re- of charge you ought to make the member that sudden changes of vol- most of the opportunity. ume during or between verses of 10. Find the best tempo for the hymns confuse a congregation and service as a whole and adhere to it. make it timid.

pedaling does go wrong, stop it un- 6. Keep your registration simple. become adept enough to do so with-3. Play in public easier music than out focusing your whole attention

the old favorites through the year's ment under control. When you make programs than by fast pedaling and a mistake (and you will-always three or four-part counterpoint. when you least expect or want it),

Never forget that the organist (that's 5. Attend two or three services at 'you!) and the minister are the ones your new church before you start who set the mood for the whole playing. Make a complete outline of church service. Don't be afraid to put the procedure with all cues (spoken, in more time than you are paid for played, or sung), no matter how or make suggestions to your pastor trivial they may seem. Underline all for smoothing out those significant musical portions, even if they are details which will make the service only chords for the responses. Put you play one of quiet, reverent the sheet on the rack with your mu- beauty. Concentrate on these sugsic and follow it each time until you gestions one at a time, and keep find that you are no longer watch- adding to them. (I'm still working ing it. (Such an outline is particu- hard on 4, 6, and 9.) Long before larly helpful if your first church all ten are second nature, your conhas an elaborate liturgy—as have the gregation will be saying that the new Lutheran, Episcopal, and Catholic organist is the best one they've ever had!

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"FORWARD MARCH WITH MUSIC"

The Trail of the Tempered Scale

(Continued from Page 721)

of this "tempering" is a scale of chromatic scale. An even-tempered by smoking interminable strong cig- (lemons, oranges, grapefruit) and a twelve evenly spaced half steps. Our scale was suggested by Bartolo arettes. chromatic scale is so tuned that the Rames, a Spanish monk, in 1482, but same piano key will do for either B- the consequent distortion of the flat or A-sharp; or that Middle C may pure-tone scale forbade its use. The symptoms appear. Heat is the best The patient is put on a diet of nothalso be Bg, or even D double-flat.

instruments, and the encroachment of harmony upon counterpoint, the need of tempering became impera-

gression, as we use a G-sharp in the

Modes and Scales

rangement of scale-steps from which minor. Accidentals permit rearranging the position of the half-steps so major and twelve minor, was not the poison out of her system, could of a sore throat, and no physician minor or vice versa. By degrees all tistic value of the even-tempered twelve of the church modes were scale with his "Forty-eight Preludes thus whittled down to two, major and and Fugues." He opened up immense minor, both better suited for har- fields of unexplored harmony. Thus

The church, however, would not broadened into a great highway down willingly sacrifice the pure-tone scale, which we have all traveled ever since natural to voices. But five black keys the genius of Sebastian Bach was crept onto the keyboard surrepti- first recognized.

ous," she said; "but constant open-

had caught it. The teacher looked

at her with a frown and said: "Have

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The Musician and the Common Cold

(Continued from Page 700)

Cold temperature alone does not you washed your head?" Melba

cause colds. Amelita Galli-Curci said nodded. "Certainly," she said. "I

that she did not believe in worrying washed it two days ago." Marchesi

about colds. A little cold weather shook her finger vehemently at her

offers the best protection against wear rubbers on her feet. "You don't

even-tempered scale had to wait the medicine-whether it be applied ex- ing but orange juice for three days With the coming of the keyboard further revival of Greek learning and ternally by means of a hot bath, a This is taken at two-hour intervals

the old trail of the tempered scale

the full bloom of the Renaissance. Roman or Turkish bath, hot com- in six or eight-ounce quantities. The The real hero of the battle over the presses around neck and chest, hot- tall drinking glass holds about six tempered scale was Gloseffe Zarlino, water bottles, electric pad, and stay- ounces. In addition to this the pative, even though the church author- who preceded Monteverde as organing in bed; or whether internally tient is directed to take (on an empty ist of St. Mark's, Venice. Opera was promoted by hot drinks such as tea stomach) a laxative on the first two Accidentals crept into our music coming, and keyboard instruments or lemonade. The usual common tea days of the orange-fast diet. The chiefly to enable the church modes to demanded their own chamber music. or a medicinal tea may be given, treatment is prescribed to detoxify produce better harmony, especially Zarlino revived the thesis of Claudius Perspiration may be induced in this the body and increase the alkaline Ptolemy, and from it evolved new way, but the actual goal is warming condition. The normal state of the ideas, including the need for an even- up the body. Generally, in these mucous linings of the throat and cominant chord preceding the final tempered scale. A terrific storm arose days, physicians put the patient to nose are, however, slightly acid. between the new harmonists and the bed at once if there is evidence of The inhalation of vapors of camoold modalists. The harmonists won, fever, and keep him there until the mile tea through nose and mouth but even then the tempered scale was fever is gone. Many singers, includ- brings relief and sometimes assists A scale is not a mode. It is an ar- modified into a compromise mean- ing Anna Case, have found that in a cure. Others benefit by the intone scale suggested by Mersenne, a colds are the result of dietary in- halation of weak acids. Workers in modes are formed. Our diatonic scale French scientist. Music, of course, was discretions which fill the body with vinegar factories and war-gas plants has two half-steps in it, and our ma-still chiefly vocal, and the mean-tone toxin. Once, when she was in the seem to suffer little from colds. To Jor and minor modes put them into scale had a minimum tempering, so best of health, she had a bad attack diminish the swelling of the mucous different places in each of their tetra- as nearly to preserve the pure-tone of laryngitis as a result of eating membranes in nose and throat durchords: C-D-EF; G-A-BC in the masscale while permitting modulation plum pudding. She tells us that, not ling a cold there are many drugs

> she sing again. from the infection by taking a lax- solved in the mouth.

morously, but there was sincere checking a cold at its onset. This counsel in his words. When they means a detoxication of the body came to Philadelphia Caruso imme- which consequently will be more diately bought a pair of rubbers for able to overcome the cold. An an-Madame Alda. Caruso himself, how- propriate diet includes fruit and its of a semitone flat. The final outcome thously, forming a very ill-tempered ever, continually abused his throat juices, especially the citrus fruits minimum of meat and fish, One It is frequently possible to check well-known specialist in internal the progress of a cold when its first medicine follows this treatment:

effects of damp feet. He did it hu- ative or an enema is of assistance in

until she had taken glass after glass which are administered directly to The freedom of the keys, twelve of hot water and thoroughly washed those parts by the doctor. In the case available, relief may be obtained It is true that freeing the system through certain lozenges, slowly dis-

How to Teach Your Child Absolute Pitch

by Esther Marshall

inconceivable that absolute pitch innate? might be developed by training.— It is recognized by educators that EDITORIAL NOTE.

may easily irritate the throat, yet it student. "A singer never washes her seemed useless to her to take too head," she said. "She cleans it with many special precautions. She al- tonic, she cleans it with a fine comb. ways slept with her windows wide but she never washes it." Melba was open—even when the temperature astonished at this revelation which, Be Acquired?", it occurred to the distinguish variations in tone and inwas below zero. She considered fresh however, she did not take to heart. writer that other parents and teachflection that the adult ear does not air the best tonic for the voice. This, of course, is exaggerated, but ers might be interested in our experceive. By the time a child is four On a cold, sleety day Caruso saw subject. air breathing hardens the voice and that Madame Frances Alda did not

I, myself, am one of those people lost it altogether; which explains who are called tone deaf, that is, I why children in high school do not colds." She suffered very little from wear rubbers in such a climate? And cannot carry a tune when singing, seem to be able to learn a foreign you aspire to be a singer!" During although I have a fair voice. When I language without an accen'. Of When Nellie Melba studied in Paris their common journey he kept on took plano lessons as a child, I could course there are a very few natural with Madame Marchesi, she had a lecturing her on the absolute neces- not detect discords. While I have im- linguists who are able to learn a

This article is published as it was have a very poor ear. My husband, a presented to us as a carefully ob- professional musician, who has a served musical human experience of good sense of pitch, does not have an obviously painstaking mother and absolute pitch. Our two children, a teacher. The ETUDE has had no op- boy and a girl, aged four and five, portunity to test the students men- both have absolute pitch. Evidently tioned. A relative pitch sense can of it was not inherited, as some think it course be readily taught, and it is not generally is. Is it acquired, or is it

almost all small children have the ability to learn to speak a foreign AFTER READING THE ARTICLE language without accent. This is A in the September 1937 issue of thought to be due to an unusual sense THE ETUDE "Can Perfect Pitch of hearing, by which they are able to perience and conclusions on the or five it begins to lose this gift and by the time it is ten or twelve, has cold and remarked to her teacher sity of guarding the voice from the proved a little in this respect, I still language at any age and speak it like a native, but they are very rare. It is

my conclusion that this special sense (Continued on Page 763)

Making the Organ Talk

by Marvin Anderson

THE EXPRESSION "He surely ing the fourth stanza, his eye will can make it talk!" sometimes notice only the figures written above is used in referring to a mu- the tenor line. sician who produces sensational results on his instrument. The clever usual sense will not make the organ organist, however, can make his in- talk. Each phrase must be divided strument talk in a different and into words and each word into sylalmost literal sense.

In listening to the playing of cer- from each other by continuing the tain excellent (not famous) organists legato in two parts, probably the I have noticed that when they play tenor and bass, and releasing the hymns the organ seems to form not other parts between the words, Sylonly the music but also the words of lables within the words can be "prothe hymn. An analysis of such re- nounced" by playing the melody sults shows that this effect is pro- semi-staccato and the other parts duced by skillful phrasing and by legato. It must be understood that dividing and subdividing each phrase. this semi-staccato is used between, While this, perhaps, is done uncon- not within, the syllables. It should sciously by some organists, it is a not be used on each note of a sylskill which can be attained or im- lable or vowel which is sustained proved by deliberate attention to over several different melody notes. certain rules.

of the text so that each period, semi- the next syllable. colon, and comma is respected by a It is acknowledged that the methbreak in the normal, legato move- ods described actually are not rules ment of tonc. In general it can be but are merely suggestions and said that at the end of a sentence therefore can be ignored with a light a complete break in the legato is heart whenever it seems good to do made by releasing all notes of the so. Under certain conditions it might chord, so that a distinct attack can be desirable to play every chord That a distinct attack can be desirable to play every chord to play every ch be made on the first chord in the staccato, and on the other hand a next sentence. At a comma or semi- continuous legato might be prefercolon a partial break is made by con- able in other cases. By way of exceptinuing the legato in one voice, prob- tion to the suggestions given it will

the other voices. In the case of a familiar hymn the last chord in each line of a stanza organist will be able to watch for the and to make a distinct break before punctuation while playing; but if the beginning the next line, regardless hymn is unfamiliar, and especially if of whether or not there is any puncthe words are not printed within the tuation mark at this point. In staff, it is helpful to employ a system of marking such as the one illustrated. In this example no marks are but it is considered in good taste for used for the first stanza because it the reason that in the chorale the is printed where the organist can



O Zion. He approacheth.
 Fling wide thy portals, Zion.
 Give heed, thou sinful people.

read it while playing. The figure "2" written above the treble staff indicates that at this point there is a comma in the second stanza. The figure "3" written below the treble staff marks the location of a comma in the third stanza, and a "4" written above the tenor line locates the comma in the fourth stanza. The location of the figure does not indicate the part in which the break is made; each figure is assigned a different position on the staff in order that the organist shall not have to hunt for the proper figures. Thus, while play-

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However, mere phrasing in the lables. The words can be separated Such a syllable should be rendered First of all the organist must give extremely legato, with a distinct careful attention to the punctuation break at the end to separate it from

ably the bass, and making a break in be noticed that in the playing of chorales it is customary to hold the some cases this may seem ridiculous from the standpoint of the words, music is not so decidedly subordinate to the words as it is in the hymn and gospel song.

Our conclusion might be that successful hymn playing demands a sympathy for the words of the hymn, Some organists attain this by the simple process of singing with the congregation while playing. Other organists prefer to listen to the singing of the congregation in order to gauge its spirit and alter the registration and playing accordingly. In this case the organist should form the words in his mind and at the same time try to form them on the keyboard. In either case, the system of marking which has been described will be found of great value.

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"Dear Joe," you might say, "the old topcoat was getting

kind of threadbare, so I . . . " No, cross it out. Joe might not understand about the topcoat, especially if he's shivering in a

762

Let's try again, "Dear Joe, I've been working pretty hard and haven't had a vacation in over a year, so . . ."

Better cross that out, too. They don't ever get vacations where Joe's staying.

Well, what are you waiting for? Go ahead, write the letter to Joe. Try to write it. anyhow.

But, if somehow you find you can't, will you do this? Will you up the amount of money you're putting into your Pavroll Savings Plan-so that you'll be buying your share of War Bonds from here on in?

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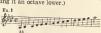
Blending the Registers

bu Herbert Wendell Austin

proceeds up or down the scale. The ters. trained voice takes its lowest tones in the chest register, its medium down as low as possible. Sing softly, tones in the medium register, and its upper tones in the head (falsetto) register. As such a voice passes from one register to another in the course of a song, the blending of the registers is so finely done that it is difficult for the ear to detect the change. This scientific blending of the registers makes possible a wide, musical. vocal range.

breath is forward and without much chest register. impact against the parts of the mouth. The falsetto voice brings the tones forward on the breath and places them against the hard palate, or upper teeth, for resonance. As the falsetto proceeds into its higher ranges, there is the sensation that the tones are in the head rather than in the throat, the resulting tones often being called head tones. Students need much practice on the registers. At first the breaks between the registers are apt to be quite noticeable, but with patient practice the tones will begin to blend together until finally the "three voices" will sound quite like one. It is a vocal achievement worth all the labor in- use of the registers. When this is ac-

vested in it. sing it an octave lower.)



Notice where your voice breaks; let the readjustment take place and proceed up the scale as high as you can comfortably go. Don't strain for merges downward into the deep power on the high notes. Be content tones of the lower register, and upwith small tones. Let the voice diminish in power if it wants to.

Having noted the pitch on which dain these feminine-like sounds. your voice naturally breaks, practice the following exercise, transposing it up or down to suit your particular



exercise until you can move right on be transposed if necessary.

EGISTERS are the so-called di- through the scale, using the regisvisions of the voice which result ters. When this becomes a sort of from the readjustment that "second nature," use the first everis made in the vocal cords as the voice cise again and try to blend the regis-

Now try this, bringing the falsetto

Be sure to observe the rests in the next exercise. Where the exercise repeats the same tone, the voice should In the chest register the flow of alternate between the falsetto and



Remember that tones grow with practice on simple syllables. Do not, leave these exercises until practice thereon has resulted in a gratifying complished, try some good song. Sing Let us try an exercise. (Men may the tune to the vowel sounds as indicated above, concentrating on good tone production and a smooth blending of the registers. Then sing the words. You will be surprised at the new ease with which the voice glides over the pitches where it used to

break The medium register is between the chest register and head tones. It ward into the thin tones of the falsetto. Men should not hold in dis-



Practice Exercise 5 to develop Do not try to smooth up your change of power in the register advoice-break between the registers too justments. Use the same vowel sounds quickly. But do not leave the above as indicated for Exercise 4. This may

"Handel is the unequalled master of all masters. Go, turn to him and learn, with few means, how to produce great effects."

How to Teach Your Child Absolute Pitch

(Continued from Page 760)

of hearing that small children possess was done entirely at the keyboard makes it possible for most children with the child looking at the keys. to be taught absolute pitch, if it is After he knew an octave or more perstarted young enough; and that the feetly, I turned his back to the piano reason very few people have absolute and found that he could name any pitch is because only a few are taught tone I played. He now knows two music at the age of four or five.

anxious to learn to play the piano, and her father, being a musician, pitch could be used with other young wanted his children to have a mu- children. However, if after a child sical education. So, when she was just has learned an octave or more at the past four I bought her an instruction keyboard and has not acquired abbook and started to teach her. I kept solute pitch for these tones, it is the piano tuned to International scarcely advisable to devote more pitch, Because of my lack of tonality, time to this method. Although this it was impossible to rely on my own experience shows results with two singing or playing. Consequently, I children, a thousand such experimerely taught her the names of notes ments would be necessary to estaband how to read music in the same lish the truth or fallacy of the theory, way an older child would be taught After a month or two she was reading the simple tunes in her book, and I noticed that she knew when she hit a wrong note, although she was not looking at her hands. I turned her back to the piano and found that she could name any note played, within the range of notes she had learnedsomething over two octaves. As she learned to read more notes, her range increased, and as chords were introduced into her pieces, she learned to distinguish two or three notes struck together. After a year and a half of study, she can name any single note on the keyboard and two, three or four notes played simultaneously anywhere except at the extreme ends of the register; probably she will eventually hear these. She can recognize the tones of a violent discord as easily as of a concord. She can sing any tone within her range on perfect pitch; and can play by ear the tunes she learned to sing in kindergarten. These tunes were taught entirely without a piano. She is also able to recognize most tones played on other instruments, if they are tuned to about the same pitch as our plano. While she is a brighter child tour it became the first chorus of mixed than average, she seemed to possess voices to sing American music at Salzlittle musical ability until we started burg Cathedral in Austria. He wrote to teach her. Her sense of rhythm was poor, and she did not try to sing tunes as many small children do.

After the foregoing experience, I decided that possibly children are mer oboist with the Philadelphia Orchesnot born with absolute pitch, but ac- tra, and for the past year a member of quire it. Accordingly, I then proceeded to teach our son the same ability. Army Air Force Band, died September 8 He does not seem to be any brighter than the average child, although he displays more musical talent than his sister did at the same age. He has an the Theodore Presser Co. Among his excellent sense of rhythm and often compositions is the new Air Transport hums or sings tunes that he has Command March, recently adopted as heard. At four years of age he did not the official marching song of the A. T. C.

NOVEMBER, 1943

seem to be ready to learn to read music, so I have not attempted that as yet, but will shortly. I taught him the names of the different keys on the piano, starting at Middle C and gradually adding new keys in either direction as soon as he could name these as I pointed to them, or could play the ones which I named. This octaves. He has also been taught to I did not start out to teach our play the C scale, one octave, with

daughter absolute pitch. She was either hand. This method of teaching perfect

The Voice Teacher and the Speaking Voice

(Continued from Page 748)

defective cylinders, in like manner we can correct the characteristic factor sounds of the voice.

Sometimes the normal speaking voice is so badly produced that its habitual use will overwhelm the remedial operations. In that case try to operate these exercises in a pitch higher than that ordinarily employed. Or, perhaps better, have the pupil sustain the vowels, which, of course, is singing them.

World of Music

(Continued from Page 697)

choral and instrumental works and was a collector and arranger of Negro folk

CARMEN VENTRESCA, composer, forat Wilmington, Delaware. He was a member of a number of musical organizations in Philadelphia and also was active in promoting the publications of

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The Stude

American Music (Costume Recital or Playlet)

by E. A. G.

PRESENT-DAY GIRL: Oh, a real Indian

dance. Please do! Oh, please! (In-

dian group walks around in small

circle, with shuffling, rhythmic mo-

tion, heads bent toward the floor

as one of the group plays an ar-

rangement of a genuine Indian

PRESENT-DAY BOY: Wonderful; Do

dance and how to raise the voice

in their songs, mayhap they would

Surely the Pilgrim fathers would

not have objected to the courtly

dignity of our minuets, had they

not have frightened us to betake

another one, please! (Another

Tribal Melody.)

is repeated.)

but beheld them.

CHARACTERS (in appropriate costume) :

> PILGRIMS INDIANS COLONIALS NEGROES

COWROVS PRESENT-DAY GROUP

Scene: Interior with piano. All enter in procession and seat themselves on chairs, stools, cushlons, and so on

PRESENT-DAY GIRL (walking around room and observing costumes); Dear me! Who are all these people? Am I dreaming or something? Real

Indians! Pilgrims and everything! A PILGRIM (bowing low): Yea, forsooth, here we are and all real Americans, forsooth. Methinks it would be fitting and proper for us all to become acquainted, one with another. Mayhap we could sing a hymn of praise that we are all true Americans, and thus acquaint ourselves unto each other.

PRESENT-DAY GIRL: Oh, but my musical history says you Pilgrims do not favor music!

PILGRIM: Aye, aye, but there is music and music. It would be the music of hymn-sing and psalmody we would favor, but not the music for dancing or merry-making. That would be unbecoming to our way of life. But now let us join in the hvmn."

(All groups join in singing, accompanied at the piano by one of the Pilgrim group. Other hymns may be added.)

INDIAN BOY: Hi-yi! Hi-yi! Sound plenty good. Indian sing, too. Indian sing plenty good, too. Him dance Buffalo Dance.

Junior Club Outline, No. 27

a. Liszt, during his lifetime, was considered the world's most brilliant pianist. When and where was he born? When did he die?

b. He used many folk tunes in his rhapsodies. These tunes were from what country?

c. He donated a large sum of money composer?

d. Another famous composer married Liszt's daughter. Who was this composer?

Terms

e. What is a rhapsody?

f. What is meant by con bravura?

Keyboard Harmony

g. What is a passing tone? (Refer to three major and three minor keys. the composers are.

Notice the second note in the bass is a passing tone, progressing from C, the root of the chord, to E, the third of the chord, and passing through D as it progresses.

Musical Program

Since Liszt's piano compositions to erect a monument to a famous are nearly all of extreme difficulty composer in Bonn. Who was this your program would be made up of simplified arrangements. Try to hear some of Liszt's compositions through



last month's outline.) Do you re- recordings made by some of the member how you formed chords world's greatest planists. If you do last month, using passing tones in not have any Liszt arrangements in the melody? Passing tones are your repertoire, you may make up used the same way in the bass. the program this month from pieces Play the following pattern in you have learned, regardless of who

Instrument Game by Lille M. Jordan

Fill in the blanks with musical instruments

how to move the feet in Indian the -

I'm often heard in orchestras, or ourselves to the stockades so fre- in a string quartette; I like to join quently. Albeit we have dances of the violin, or harp, in a duet. My our own, too. It well becomes our color is a shiny brown; my tone is ladies in crinoline and our gentle- deep and mellow; my proper name men with silver buckles and lace is rather long; for short I'm called to dance in a stately manner, a -

I'm very popular in Spain, I'm used PRESENT-DAY GIRL: We would love to along. We felt at home at castle

(Continued on Next Page) . Notes play ping-pong. Hit it _ sing-song. . Miss it -ding-dong play ping-pong

The "prima donna of the strings" I helped the shepherd boy of old player or the same one plays an- is often said of me, because I take to pass the time away; on me he other Indian melody as the dance the leading part in everything, you played his melodies that cheered his see. My ancestors lived long ago; the lonely day. To-day in the finest or-COLONIAL: Interesting, indeed. And zithers are my kin; the lyre and chestras, my place none can disto think of it! Had we but known harp were fashioned first, and then pute; I lead the wood wind section, and my name is short, a -

Answers: 1, violin; 2, 'cello; 3, guitar; 4, flute.

Red Cross Afghans

Thanks again, knitters, for the squares you have sent in for our Red Cross afghans, (Incidentally, some of you are very good knitters.) for dance and song; in olden times As you know, these afghans are the troubadours would carry me much needed, so send in all the see a minuet. Who wrote the music gates; we traveled near and far, I'm inches). One military hospital has still a favorite to-day; now guess, requested nearly five hundred of these afghans, and, of course, the Junior Etude is very glad to be able to contribute a few for the use of the wounded soldiers.

Squares have recently been received from:

Shirley Day; Mary Olive Chandler; Margaret Fledis, Evelyn Fields; Dio Grace Gardner; Owen; Jean Fries; Dorothy, Jones; Wennick, Cowen; Jean Fries; Dorothy, Jones, Wennick, Cowen; Jean Hicks; Emogene Redick; Doris Wheeler; Edna Earle Halloman: Frances Moore Dixon. (List will be continued next month.)

American Music

bronco could throw me.

music de you play?

ing flags.

depends on the bronco. Now see

here, we have all been putting on

our song and dance acts for you.

Now it's your turn. What kind of

MacDowell, Cadman, or any Amer-

ican pleces they have prepared,

After the final number the groups

applaud. Then two of the group

play a duet arrangement of the

march, Stars and Stripes Forever.

by Sousa, as each character brings

forth a small American flag which

has been concealed in the costume.

Groups fall in line and exit, way-

Curtain.

(Continued)

COLONIAL: A veritable good question it is. As it fell out we were not fortunate enough to have many men skilled in the art of musical composition in the Colonies, Wiltiom Billings and Francis Hopkinson were our most important musicians, but we made use of the music of Haydn and Mozart. Our worthy ships brought books of their fair tunes with many other imports from Merry England, (Colonial group dance minuet to the Cowboy: Maybe, But remember, that melody of Don Juan or Minuet in E-flat by Mozart.)

PRESENT-DAY BOY: That's swell! I think one of you should play a tune by Billings or Hopkinson for us. I like early American stuff. COLONIAL: I can play My Days Have

PRESENT-DAY GROUP play several Been So Wondrous Free by Hopkinson, but it was really a song, you know, (Plays.)

PRESENT-DAY GIRL: That is beautiful. My book says that Hopkinson was a signer of the Declaration of Independence. I believe.

COLONIAL: The book brings forth the truth, but over and above that he could turn a pretty tune on the harpsichord, write a pretty rhyme of poetry, yet all the while he was a fine lawyer and statesman.

OLD NEGRO: My old Massa, he war a lawyer and a statesman, too. Dat's just what he war. Down in old Kentucky. Dat's whar he lived. Down in My Old Kentucky Home, Dat war his home and dat war my home, too. Group slngs My Old Kentucky Home by Foster, accompanied by solo or duet arrangement on the piano.)

PRESENT-DAY GIRL: I love the songs of Foster. Please sing another.

NEGRO: We shu is glad, Honey. We'll sing Swing Low, Sweet Chariot. It warn't written by Foster, 'caise nobody know who done writ dat song, Honey. (Group sings, accompanied by solo or duet arrangement on the piano.) Piano solos, such as Oh, Susanna, by Foster, may be included.

COWBOY: We used to sing that tune. most interesting and orig-You see, we never get many inal stories or essays on a chances to sing and dance together given subject, and for corbecause we have to ride the range rect answers to puzzles. keeping time to the horse's steady

Honorable Mention for August Essay:

NOVEMBER, 1943

My Musical Progress (Prize winner in Class B)

(Prize winner in Class B)

When I was six my mother taught me to and maile. As we lived in Africa then, there whole note and a quarter note existed. This mount hashes available, so the gave mount I am playing Chopin's Noterrire in F-street and the first movement of a street and the first movement of the street of t hoofsteps. And when we don't hoofsteps. And when we don't mean the company of the company the c accompanied on piano by one of accompanied on piano by one of the group. Piano solos may also be included.)

PRESENT-DAY ROY. That's great attriff. PRESENT-DAY BOY: That's great stuff, our orchestra and now 1 occupy second viola I love cowboy songs. I wish I could chair. Anna Lois Reuling (Age 12). be one-a cowboy I mean, I bet no

Wisconsin



(Send answers to letters care of Junior Etude) solos, including compositions by

DEAR JUNIOR ÉTUDE:

I think music is a fine morale builder. Our loys in camp enjoy music. Just think how a boys in camp enjoy music. Just think how a long the state of the did not have a song to sing Music feel if he did not have a song to sing Music moral pepper-upper when we are sad, and no matter where the boys may be, a song will build up his morale. From your friend,
RONALD PARKER (Age 10),
Pennsylvania.

Melody Wheel Puzzle

Take the second letter in the title of No. 1; the third letter in the title No. 2; the sixth in the title of No. 3; the third in No. 4; the first in No. 5; the second in No. 6: the second in No. 7; the third in No. 8.

term. What is the term and what are the titles?

Prize Winners for August Last-Letter Puzzle: Class A. Dorothy Okoniewski (Age

16), New York. Class B, Julia Colby (Age 14).

Class C. Barbara May (Age 9), New

THE JUNIOR ETUDE will award three worth while Junior Etude prizes each month for the Contest

all night long by our lone selves. Contest is open to all boys and girls unthis page in a future issue of The Our horses, they get weary, and so der eighten years of age, whether a Ju- Erube. The thirty next best contributors we just sing, and sing, an are grouped according to age as follows: tion.

C, under twelve years. Names of all of the prize winners and their contributions will appear on

Class A, fifteen to eight-

een years of age; Class

B, twelve to fifteen; Class

SUBJECT FOR THIS MONTH

Cxercises

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., not later than November 22. Winners will appear in the February issue.

CONTEST RULES

Contributions must contain not ever one hundred and fifty words.
 Name, age and class (A, B or C) must appear in upper left corner and years address to
the copper relation create of your paper, if you meet more than one wheat of paper, be
a contained to the contribution of the con

My Musical Progress

sharp major and the first movement of Bee-thoven's "Sonata Pathetique" in a piano recital. If I have progressed rapidly it is not because of musical genius, nor on account of very favorable working conditions. It is due to three main factors: first, I had a competent teacher; sec-ond, I laid special emphasis on scales and studies in daily practice: third, I have availed my-self of the opportunity to hear lots of good music on the radio and to make use of the musical material in a local public library. I

have a good instructor, practice regularly, and develop his musical appreciation through read-ing of and listening to the master works of musical art.
MARY ROSEMINA SHAW (Age 16), Mo-DEAR JUNIOR ETUDE: Our music club, called The Etude Music Club

has twenty-five active and forty-six has twenty-rive active and forty-six associate members, each of whom wears our Etude Music Club button proudly. These we secured from the Theodore Presser Company, and we have a very nice picture of Beethoven on them. Besides our officers we have many chairmen of committees, including social, program, games, eoncerts, and transportation. We are much interested in the study of composers and their music. Each month a composer is studied. papers are read, pictures of the composer, his frome, and so on are exhibited. Then the follow-ing month a "spot quiz" is given; students must

recognize themes given on recordings, and prizes are given. We frequently attend the concerts at our Art Museum, the club going in a group. We are now writing words for our club song, the music being composed by our president, Dick Williams. The Etude is read each month and forms the asis of many interesting discussions

From your friends,
RUTH HAWKINS and M. HARRING, Ohio

My Musical Progress (Prize winner in Class C)

I think that some people do not want to learn The letters will spell a musical erm. What is the term and what are months ago, but now I do not think it is hard. months ago, but now I do not think it is hard. So if you people who hear my story, think that music is hard, keep on and pretty soon you will find it ess. I can play a few things out of the June, July, and August Etudes and I can play June, July, and August Etudes and I can play a few hymns from memory, and I can play some things from other books, too. The reason I n ade so much progress in a short time, even though I only practiced a half hour a day, is because I have a very good teacher. So if you went to make good progress in music, the most important thing is to get a very good teacher. Joseph Irving Karch (Age 10),



Zona Lillian Gogel (Age 5) Washington, D. C.

Honorable Mention for August Puzzle:

Antoinette Pollock; Eleanor Abel; Muriel Emberger; Teddy Okoniewski; Dorothy Szinyava; Nellie Andrews; Claire Fruner; Ann Robertson; Jackie Moller; Dolor's Kmiec; Francis Parsons; Anna May Francis; Ruth Mickleson; Agnes Ribner; Nolla hicafurtrie; Edna Roberts; Mollie Ann Hilton; Patsy Edna Köberts; Molite Ann Hilton; Patsy Painter; Marjorie Bowman; Elien Stone; An-gela Petrie; Albertine Bower; Paula French; Mary Mason; George Chetwood; Billy Rove-ner; Stella White; Nancy Gross; Judy Mason; THE COVER FOR THIS MONTH-Three of the great holidays nationally observed have great religious significance, and it is deserving of particular note that they are given special attention by many active music workers throughout the country, These holidays for which choir directors, organists, Sunday School choristers, school music educators, and music club workers plan special music are Christmas, Easter, and Thanksgiving.

As our cover on this issue reminds us of our national Thanksglving Day, its musical quotation from our National Anthem also reminds us that in many writings, American patriots of earlier days turned heavenward to the Creator of all mankind, This reverent spirit which our forefathers wove into the founding of these great United States of America and which Francis Scott Key was inspired to voice in the third stanza of "The Star-Spangled Banner" should be cherished by every true American.

In these days when many American lads, as Lincoln expressed lt, have given "the last full measure of devotion," it is fitting that we "Praise the Power that hath made and preserved us a nation."



YOUR CHRISTMAS MUSIC PROGRAM-If you are a choirmaster or organist, or have in charge in school or community groups the presentation of musical programs, don't delay too long in preparing your Christmas program for this year. Music dealers everywhere are endeavoring to serve music folk just as if these were not war days, but many of them have had to sacrifice to the call of war the efficient co-workers who have assisted them in giving this service in years past. Then, too, our public transportation systems are taxed to the limit to carry troops and supplies, and delays in freight, express and parcel post shipments of non-essential goods may be expected.

Last month, in these Publisher's Notes, we gave a complete list of the new Christmas publications that have been DO YOUR CHRISTMAS SHOPPING EARLY ior or intermediate choir, or choir with merchandise ordinarily used for glits, you may remember, can be performed Annual Christmas Gift Offer. either by a junior choir singing in two voices singing the baritone part.

gest an examination of Rob Roy Peery's proximately \$50.00 worth of fine music, brand-new arrangement of the famous in addition to the many inspiring, fas-Christmas Song, O Holy Night! by cinating editorial features, it can Adolphe Adam (50c), and the clever scarcely be said that "this is just one of original composition for young students those gifts that I must get"-without by J. J. Thomas entitled Santa on His regard to its real value. Way (25c). For those teachers who plan a Christmas recital and have available just \$2.50 and a handsome two-color gift and Ruth Bampton-This, the third book Knowest Thou the Land from "Mignon" two planes, there is the new Christmas card will be sent to the recipient in the in a new series of music appreciation by Thomas, Like a Dream from "Martha" Fantasy for two planes, four hands by name of the donor, Two one-year sub- books for children, gives the childhood by von Flotow, the celebrated Waltz Clarence Kohlmann (\$1.00), which in- scriptions ordered as gifts will cost \$4.00, story of "the father of the symphony," from Gounous "Faust," and three melodies.

Those who are planning school music by Ralph Federer entitled The Star on subscriptions, in the form of a fine mu-solos and one duet. Although simplified, Trovatore." Other composers included



November 1943 ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication, The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

Fovorite Hymns—Proto Cogon Gems of Mosterworks for the Organ Tonner Common Tonner Cogon Tonner C More Concert Tronscription of McMinon Human Metroceker Suite—From Dati McMinon Metroceker Suite—From Dati McMinon Metroceker Suite—From Dati McMinon Metroceker Suite—From Metroceker McMinon Metroceker Mc

ber for more advanced singers new this season is J. Henry Francis' original Spiritual De Lil' Lor' Jesus Sleep (S.A.T.B.) (10c)



added this season to the catalogs of THIS YEAR-With the dearth of con-THEODORE PRESSER CO. THE JOHN CHURCH sumer goods throughout the country Co., and OLIVER DITSON Co. Among these available for Christmas gifts, shoppers were the new cantata especially appeal- are going to find unusual difficulty in ing to volunteer choirs entitled Tidings selecting suitable gifts for their friends of Joy by Louise E. Stairs, and Danforth the coming Christmas season. The War Simonton's clever arrangement for jun- has created a scarcity of many lines of ing out your gift list: a reduced male membership, of Louise but The ETUDE offers you an opportunity E. Stairs' popular Christmas cantata, to solve this problem inexpensively and The Child of Bethlehem. The latter, as conveniently by taking advantage of the

A subscription to The ETUDE is not a parts (S.A.) or it may be sung in three "cheap" gift by any means, even though parts (S.A.B.) with all of the men's it is comparatively inexpensive. When you stop to consider that a year's sub-To our plano-teacher readers we sug- scription will bring the recipient ap-

A single year's subscription will cost Famous Composers-by Lottic Ellsworth Coit Toreador Song from Bizet's "Carmen,"

Finally, The ETUDE offers its own gift story of "Papa Haydn," there will be in- "Aïda" and the Quartet from "Rigoprograms will be delighted with the to those of its many loyal and interested teresting pictures of his boyhood and letto." Verdi is also represented with the programs will be designed with the french who will order three or more gift easy arrangements of music as plano Anvil Chorus and Miserere from "Il

Great Concertos" compiled by Henry of Publication cash price of 20 cents. Levine. This volume in itself will be a postpaid. Delivery of the book will be most acceptable gift for any music lover. Let THE ETUDE wish your musical friends a Merry Christmas-not only on Christmas morning-but twelve times during the year.

THE ETUDE'S BATTLE FOR PROMPT DELIVERY-That same spirit of friendly understanding that has always existed between the readers of THE ETUDE and its publishers makes us wish that you might neen behind the scenes in these War days and see some of the many unpredictable delays that affect the prompt delivery of our magazine.

Of course our ambition is to have every issue come to you as promptly as possible and delays are more of an irritation to us than they are to you.

Fortunately each ETUDE is filled with values not affected by delays. Therefore, when your ETUDE does not come on time, please favor us with your indulgence and remember that as in your own case, in printing plants and binderies handicapped by labor shortages, the support of War projects must always come first.

PREMIUMS FOR CHRISTMAS GIFTS-Even though the War has created a scarcity of merchandise suitable for premiums, workers need not despair that they cannot still secure very attractive premiums for selling ETUDE subscriptions. The following is a list of interesting articles that are still to be had in this convenient and inexpensive way of fill-

Three-piece Crystal
Salad SetTwo subscriptions
Comb and Brush SetOne subscription
Porcelain Music
Master Plate One subscription
Key Case—Leather One subscription
U Cedar Mop Two subscriptions
Handifold Purse-
Moire SilkOne subscription
25-Piece Dinner SetTen subscriptions
Cigarette CaseOne subscription
Correspondence Case One subscription
Gentleman's Leather
Wollet
WalletTwo subscriptions

THE CHILD HAYDN-Childhood Days of Delilah" by Saint-Saëns, Habanera and and any additional subscriptions above Franz Joseph Haydn, along with some of transcriptions from Verdi, Celeste Aida his early music. Added to the delightful and Triumphal Chorus ana March from of Raight Petited children in the compositions contain the essential are Donizetti, with the Sextette from

qualities of Haydn's music and enable the child, while still at a young and formative age, to become real friends with this great master. Educational and program possibilities

are offered in this book through a listing of Haydn recordings, suggestions for dramatizing the story, and directions for making a miniature stage and settings-all of which appeal to the imagination of youngsters and give them a better understanding of the composer, A single copy of THE CHILD HAYDN may be ordered now at the special Advance made as soon as published.

MORE CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS For Piano. by Clarence Kohlmann-So many thousands of copies of Clarence Kohlmann's CONCERT TRAN-SCRIPTIONS OF FAVORITE HYMNS FOR PIANO. published about a year ago, have been sold that perhaps the best description of this new book is to say that here are additional hymns similarly presented. These transcriptions do not run off into embellishments and variations such as would destroye the religious mood, but they do provide smoother renditions for the piano than is possible when the notes for the four voices of the usual hymn score are played on the piano.

These transcriptions may be used as piano solos in any part of the Church or Sunday School service, or they may be used to accompany solo or congregational singing of the hymns. This album also will provide an excellent means of home enjoyment of the favorite hymns it presents. Some of the hymns included are Fairest Lord Jesus; Softly and Tenderly Jesus Is Calling; Lead On, O King Eternal; Beneath the Cross of Jesus; O Love That Will Not Let Me Go; and a generous number more. A single copy of this book may be ordered in advance of publication at the special Advance of Publication cash price of 45 cents, postpaid, delivery to be made as soon as published. Sale limited to the United States and its possessions.

THEMES FROM THE GREAT OPERAS Compiled by Henry Levine-Few plant collections published in recent years have been more successful or more widely acclaimed than THEMES FROM THE GREAT CONCERTOS and THEMES FROM THE GREAT Symphonies, both compiled and arranged by Henry Levine. It is therefore with particular pleasure that we are able to announce a third book in this important series, Themes from the Great OPERAS

Choice selections which appear in new Advance of Publication cash price, 25 transcriptions by Mr. Levine include cents, postpaid Vesti la giubba by Leoncavallo, the famous Barcarolle from Offenbach's "The Tales of Hoffmann," My Heart at Thy Sweet Voice from "Samson and of a particularly useful work to the repertoire for two pianos. famous "Music Mastery Series," which have attained.

reflect his awareness of the needs of ities for the listener. NOVEMBER, 1943

of the melodious and rhythmic music of

the songs and dances of these countries.

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Baines-William Balnes is well-known to

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Lent, and Easter will make up this col-

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never before appeared in print, having

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have been produced,

alike

so arranged them for this book.

of neda"; Mascagni, with the Intermezzo teachers and students, and his underThese Second Plano Parts will be pub- which is of real assistance to beginning "Gavalleria Rustleana"; Mozart, standing of how to go about meeting lished with the original Bach music organists who are not yet skilled in

OUR LATIN-AMERICAN NEIGHBORS for peggiated accompaniment, Piano, Compiled and Arranged by Ada Richter-There always has been a colorful appeal to young people in the United publication, a single copy may be re- be made immediately after publication. States and Canada in the things and served at the low Advance of Publicapeople of the Central and South Amer- tion cash price of 35 cents, postpaid. ican countries. This is particularly true

THY GOD REIGNETH-A General Cantata rangements of favorite melodies so that for the Volunteer Choir, by Lawrence Keating-This is a fine non-seasonal cantata young pianists have no difficulty in playfor the average volunteer choir of uning them, has taken a carefully setrained voices, with interesting variety lected and generous number of Latinin the various numbers for solo volces American songs and dance rhythms and and chorus. The text, which includes Scriptural passages to be read by the They are not for the young beginner's pastor or a special narrator, has been first year, but young pupils along in the selected and written by Elsie Duncan second grade as well as grown-up piano Yale. A single copy of this new cantata beginners will find these arrangements may now be ordered at the special Addelighting and satisfying. The songs vance of Publication cash price of 40 carry between the staves the words of a cents, postpaid. Delivery will be made verse, and in general the presentation is upon release from the press

FINGER FUN for the Little Piano Beginner, by Myra Adler-A surprising amount of technical development is provided the kindergarten and primary grade piano beginner in this attractive book of twelve very easy exercises. Similar in style to the familiar "Hanon" studies for more advanced pupils, these exercises are limited to the five finger position. Both clefs are used from the beginning, and all exercises are in common time, and in the Key of C.

The book is being published in the oblong format and engraved in large, easily-read notes. Rhymes are used to accompany the music, giving rhythmic aid and also providing directions for playing and reading the notes. The cash price at which a single copy may now be ordered in Advance of Publication is 20 cents, postage prepaid.

A SECOND PIANO PART to the Fifteen Two-Part Inventions of BACH, by Ruggero Vene-The ever broadening interest in music for two pianos has prompted the publication of these scholarly adaptations to the Bach Two-Part Inventions, for use at a second piano while the for use at a second panto white enective re-original works are played at a first instrument. Their falthfulness to the orig-SIXTEEN SHORT ETUDES FOR TECHNIC inal Bach structures in feeling and mood AND PHRASING, by Cedric W. Lemont- will delight the most devoted followers The publication of these attractive and of the master, and will mark them as musical studies will mark the addition definite contributions to the serious

is made up of piano teaching material grounds for second piano, Mr. Vene has -Compiled and Arranged by Paul Tonner by contemporary composers. We say adhered rigidly to the harmonic and this with assurance, for we are well rhythmic patterns of these remarkable works for the Oscar, by Paul Tonner, WITHDRAWN—During the current families. familiar with the special qualities which fruits of genius. Yet, while they are we are offering a book distinguished for pervade this composer's writings and intended to afford substantial support, several reasons: with the successes his teaching works they have been devised so as to not

from "Don Juan"; and them in the third and fourth grades of above them (in score) in small notes, reading three lines. with the annual management and the strength of the Evening Star and difficulty, they are designed to cover the Not only will professional two-plano 2. Effective registration. This has been considered the strength of the st wagner, will 10 mortan from "Tannhaüser," important phases of keyboard work most artists find them important additions to provided with great care by Mr. Tonner, pilgrims Chorus from "Lohengrin," and beneficial to the younger student, the literature, but teachers also will including Hammond Organ indications, the Prize Song from "Die Melstersinger." Throughout the collection the more famfind them invaluable, for they will prove which greatly extend the usefulness of The Advance of Publication subscrip- illar major and minor keys have been constantly useful in the teaching of the the book by making it available also The authors for the low price of 40 used to set forth engaging and melodic INVENTIONS. On the other hand, the to players of electronic instruments both tion is now open and the sale is lim-studies in scale playing for left and student will derive keen pleasure and in the Church and in the cents per copy, possessions. The state playing for left and student will derive keen pleasure and ited to the U. S. A. and its possessions. Tight hands, broken octaves, legato thirds good instruction from playing them to

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between the players at will. An added or friend in the home, feature will be the inclusion of a verse with each hymn.

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SECOND PIANO PART-by Robert T. Benford-To TUNEFUL TASKS-by John Thompson-The frequently-used set of studies entitled TUNEFUL TASKS by this well-known American educator presents Easy grades will prevail throughout excellent foundational material for futhis new collection, and a point of spe- ture musicianship. This musical develcial interest will be the fact that the opment now may be furthered even more primo and secondo parts will be of about by the use of a second piano part that the same difficulty, with the result that can be played by the teacher in the it will be possible to interchange them studio, or by a parent, brother, sister,

The unique feature of this Second PIANO PART TO TUNEFUL TASKS is that Prior to the publication of this useful it is written in the same grade as the collection, an order for a single copy twenty tunes in the study book. Thus, may be placed at the low Advance of it is possible for the teacher to switch Publication cash price of 35 cents, post- parts with the pupil giving the latter paid. The sale, however, is limited to valuable preliminary experience in the United States and its possessions. plano-ensemble playing. The advantages of these arrangements as sight-reading material readily are apparent.

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Mr. William M. Felton, whose superior The music lies well under the hands, work has been many times demonfour to six

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3

promises to have ready for delivery to advance subscribers one of the interest-These studies by Mr. Lemont again nor complicate their contrapuntal qual- cludes, in a different size than the notes months past has been described in these

Publisher's Notes. Directors of choral organizations and school music groups who are familiar with Miss Strong's successful cantata for treble voices, THE SLUMBER SONGS OF THE MADONNA, no doubt have been looking forward with considerable interest to this new work from her talented pen. This note will serve as an announcement that the special advance of publication price is now withdrawn on Ballads of Paul Bunyan-Choral Cycle for Mixed Voices and Narrator; Ballads by Ethel Louise Knox, Music by May A. Strong, is a typically American choral work based upon two favorite excerpts from the published experiences of the legendary Paul Bunyan. Almost every school child is familiar with these fascinating tales, and their presentation in the form of a music program should prove interesting to the average audience. This is not a work for beginning choral groups, but the well-trained adult or high-school chorus seeking program novelties should not overlook BAL-LADS OF PAUL BUNYAN, Price, \$1.00.

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CARROLL GLENN TALKS TO YOUNG VIOLINISTS Carroll Glenn, attractive young American violanist, whose meteoric success has been a violanist, whose meteoric success has been a violanist, whose meteoric success has been a violant with the difference of the

IGOR GORIN'S PHILOSOPHY

JITTERBUGS OF YESTERYEAR A line of four thousand youngsters stood in front of New York's Paramount Theatre from the New York's Paramount Theatre from the New York's Paramount Theatre from the New York of Paramount Theatre for the New York of Paramount Williams in history. The article by Barymond W. Thorp and Weldon D. Woodson describes other amusing outbreaks of this mania.

STRIKE UP THE BAND Edwin Franko Goldman, in a "right from the shoulder" article on "Patriotic Music and the Band" gives timely and tactful hints on band

Besides the above-named features there will be other interesting articles, special depart-ments and the usual variety of interesting pieces in the DECEMBER 1943 issue of THE ETUDE,

A Variety of Master Broadcasts

(Continued from page 708)

scheduled: "Getting Goods to the Consumer" (Nov. 6), "Better Health Care" (Nov. 13), "Security For Everyone" (Nov. 20), and "What Political Parties Plan" (Nov. 27).

Mutual's Chicago Theatre of the Air, which is heard on Saturdays from 9:10 to 10:00 P.M., EWT, has a new and augmented season of operas and To THE ETUDE: operettas planned. In response to listeners' demands for more opera condensations, several scores not presented up to this time will be added to the repertoire. Among operas scheduled for early broad-casts are "Faust," La Boheme,"

"To Tocco." "Hobonorin." "Carmen."

"To Tocco." "Hobonorin." "Carmen." "Mignon," and "Hänsel and Gretel." Thomas L. Thomas, Metropolitan

Schumann. Wagner, and Chopin did not write

any." Evidently Mr. Applebaum has overlooked

Opera baritone, has been heard rethe fact that Schumann did write the "Concently with the company, which is certo in D minor" for violin which Yehudi Menuhin brought to the attention of the public headed by Marion Claire. Other na- Menunin prought to the a in 1938.—Lalla J. Storch. tionally prominent singers will be selected weekly to support Miss Claire. The symphony orchestra remains under the direction of Henry To THE ETUDE: Weber, and the chorus under Robert gram. The broadcasts are all pre-

composer, and improviser, has joined the Cresta Blanca Carnival, Morton works of the masters without ridiculing them, and this is the sort of thing he is expected to do on the not progressing with the women.

Cracks Blace Carried Mayton Caula in November, 1941, a men's chorus was or-Cresta Blanca Carnival. Morton Gould continues to direct his fifty-piece orhis own of familiar popular pieces, as well as some of his own original

The twenty-four-week winter series of the NBC or General Motors Symphony Orchestra concerts officially opened on October 31. Maestro Arturo Toscanini is scheduled to conduct the opening concerts, then Leo-pold Stokowski will take over. Just

Men Fall came with a resumption of activ-ties, they decided on two public appearances: season with the NBC Symphony, and Stokowski's third.

This month's musical program on the American School of the Air (Columbia network—Tuesday mornings) will present varied programs, embracing wide ranges of history. On November each week, we gave a wonderful musical 2, "Bach and His Family" is the sub-

ject of the broadcast; on November 9, it is "Down Mexico Way"; on November 16, it is "Through the Opera Glass"; on November 23, it is "In the Days of Paul Revere"; and on November 30, it is "Liszt and Chopin-Magicians of the Keyboard."

Letters from Etude Friends

Woodwinds-Hot or Cold

In the article, "The Men of the Orchestra," by Mishel Plastro, published in your January issue, 1939, the statement is made regarding the intonation of the woodwinds. "The colder it is, the higher they sound; the warmer, the lower." Although this is true of the string instruments, woodwinds are affected in just the opposite way by weather conditions, and play

piebaum, states in regard to violin concertos,

A Successful Choral Project

During the several years that The Etude has Trendler. A dramatic cast separate from the singers is used in each pro-

pared and directed by Jack La Frande.

Alec Templeton, blind planist, for those who had studied voice. However, a Thirty years ago we could always have a change has come gradually during the last few years. Our school has hired well-trained, com-petent musical directors, and the male of the Gould's show (Wednesdays, 10:30 to genus home has seen what can be done with

11:00 P.M. EWT—Columbia network). Alec Templeton is best known as the creator of musical novelties and for his ability to clown with the works of the matera with the works of the matera with the control of the matera with in the ensemble were practicing three to five times a week, while the men were getting only one hour each week, and consequently were

ganized. Primarily it was organized to enter-tain people periodically, to make them forget chestra in special arrangements of their war jitters. There were thirty men in the original group.

A public-spirited citizen donated money to

A public-spirited citizen donated money to buy our first song books. The director of the public school music department was engaged, and, with the blessings of all concerned, she proceeded to "wade in" and bring forth a men's chorus.

Five months later, twenty-four men had made sufficient progress to sing two numbers on the Music Week program. They "stole" the show and were thus encouraged to go on. They appeared once during the summer, at a

how the division is to be made was one in conjunction with the City Band, and not forthcoming at the time of writing. This is Toscanini's sixth full season with the NBC Symphony, and Hope and Glory was given a creditable per-formance. Immediately following this, work was begun upon "The Seven Last Words of By this time the men of the chorus belonged

to the several choirs of the city. This group of sixty voices was brought together, and after six weeks of rehearsal of three or four nights

presentation.

-Howard Barrett, Minnesota

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• Important, indeed, are the contributions of this versatile composer to American music. Practically his entire musical education was obtained in this country. In the field of American Indian music he is well-known here and abroad for his lecture rectals and for his compositions in the idiom of the American Indian. Probably best known to teachers and music students through the delightful melodier of his popular songs and piano pieces, a few of which are listed on this page, Dr. Cadman's composing efforts have by no means been limited to the smaller forms. Orchestra and instrumental ensembles frequently feature Cadman compositions, especially in radio broadcasting. His well-known Indian opera "Shamesis" was originally produced at the Chicago Grand Opera Campy. American opera "The Wiste of Salem" was produced by the Chicago Grand Opera Campy. Cadman was born in Johnstown, Pa. (1881), but since 1916 has made his residence in California.



VOCAL SOLOS

Absent (d - E)
Al Dawning (E-flot - g)
Al Dawning (d-flot - F)
Al Dawning (d-flot - F)
Al Dawning (c - E)
Al (F - g)
The Birthday Star of the King (Christmas) The Bight Agr Stee of the King (Christines) (d. Chi sit Nile (f. 2).

(d. Chi sit Nile (f. 2).

(d. Chi sit Nile (d. 2).

Chough Light (d. Chi Shang) (d. Ch In the Moon of Falling Leaves (E.f.ol. - F).

Lilians (a. - D).

Lilians (b. - D).

The Lilians Road to Earry (b. dist. E.f.ori. A. Lilians Road to Earry (b. dist. E.f.ori. A. Lilians Road to Earry (b. dist. E.f.ori. A. Lilians Road to Earry (b. dist. E.f.ori. Roa

VOCAL DUETS

At Dawning (High & Medium).
At Dawning (Medium & Low).
Lilnes (Sop. & Alto).
My Gift For You (Sop. & Ten.).
My Gift For You (Alto & Bar.).

ANTHEMS - MIXED VOICES

The Hymn Triumphant A Psalm of Gratitude (With Sop. Solo). The World's Prayer

PART SONGS - TREBLE VOICES

PART SONGS — TREBLE VOIC
Alter Shipware, (Three Part)
Ruterline (Three Part)

PART SONGS - MEN'S VOICES .12

Clubs)
Awakel Awakel
"Come!" Says the Drum (Indian Chorus)
The Evening Dusk is Falling (For Boys' Glee Clubs)
The Henri of Her
Memories
My Gift For You
Sucrifice of the Aryan Rose
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At Dawning



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To-Morrow (d. c.)

When Loris Smiles On Me (d. F.:sharp).

When Loris Smiles On Me (d. F.:sharp).

The World's Prayer (d. c.)

The World's Prayer (d. c.)

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